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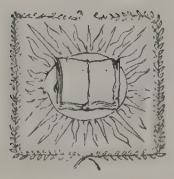
ONE HUNDRED COUNTRY HOUSES

ONE HUNDRED COUNTRY HOUSES

Modern American Examples

BY
AYMAR EMBURY II



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TO MY KINDEST CRITIC AND FELLOW-WORKMAN,

ALFRED BUSSELLE

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ONE HUNDRED COUNTRY HOUSES

INTRODUCTION

THE NEW AMERICAN ARCHITECTURE

WHEN the medieval architect Vilard d'Honnicort was commissioned to build the church at St. Stephen at Prague, he spent two years traveling around Europe studying and sketching other churches. His sketch-books, which have been preserved, are full of notes like this: "Here's a good tower; if it were changed thus: I could use it for my church."

After this manner all architectural design has been done: by the study of old work, varying the design to meet the requirements of the individual case; and each style of architecture has been logically evolved from the study and revision of the work immediately preceding it. Thus Roman architecture was derived from Greek, Romanesque from Roman, and Gothic from Romanesque. During the fourteenth century this chain was interrupted; somebody dug up the Forum and all the near-by architects at once

were fascinated by the Roman work and started to copy it. Their knowledge of it was imperfect, but they were very good architects and so created, almost by accident, the free and charming, but by no means classic, architecture which we know as Renaissance. This spread and developed very slowly. Means of communication were poor and the men of the countries outside Italy, trained, as Italians never were, in Gothic architecture, were loath to give it up. In time, however, the earlier process of development and elimination was repeated, with the difference that now the development was both aided and cramped by the increasing knowledge and strength of the classic tradition. Thus the splendid architecture of the Classic Revival was formed, gaining in dignity what it lost in freedom.

It was toward the end of this period that in America our ancestors became rich enough and had time enough to think about things artistic; and after the Revolution the eyes of the world were turned to this country with the expectation that here, in a land unfettered by tradition and unhampered by the monuments of a dead past, would be developed an architecture original and beautiful. From that time to this, both here and abroad, art writers have

given voice to this feeling, and just as often they have expressed their mournful regret that we have so completely failed.

Neither the expectation nor the regret was justified. It would indeed have been a fine thing had we made an art lovely and without precedent; but when the critics decry our originality compared to that of Gothic and Greek builders, they forget that the buildings they have in mind were not spontaneous but the culmination of centuries of study, experiment, and earnest effort. Had we been the aboriginal Americans, without knowledge of the great past and of different blood from its makers, we would have developed, as the Indians did, an architecture novel and without reminiscence of European work. But we were transplanted Europeans of the blood of the old builders, with memory of their work, all the more compelling because of the lack of daily familiarity therewith.

Nor can it be said that we entirely failed to create a new style. Hardly had we become a nation before, working with the old designs of the Renaissance in new materials and with little accurate information to guide them, our architects evolved the Colonial style; a result almost as ac-

cidental as the Italian Renaissance and as truly an independent style as that. And some of the monuments that period has left us, notably the New York City Hall and Independence Hall in Philadelphia, stand quite on a level with any of the work of the Italian builders.

The American architects were still working in this Colonial development of the old Roman school when, about the year 1789, Stewart and Revett, two English travelers, published their monumental work on the Antiquities of Athens, which changed the current of work the world over, from Roman channels to their prototype in Greece.

This movement influenced American architecture very strongly and we find Fenimore Cooper complaining that we were filling the land with "Greek temples" utterly unsuited to the environment. Some truth there was in this, as there has been in all the criticisms of that character. Yet Cooper failed to realize that in certain of the work done at that time, notably the noble University of Virginia, was shown a creative power as real as that of the Parthenon, and that the old Greek motif, modified and adjusted to needs of that day, was as vital an architecture as that of the Greeks themselves.

The Greek forms were, however, few in number and the architects and their clients, the public, soon tired of them. From that time on to within a few years, American work has almost justified those critics who accuse it of being a slavish copy of the foreign. With the exception of the brilliant adaptation of French Romanesque used by the late H. H. Richardson, there was practically no good work done which was not a close copy of an old original. But how beautiful some of it was! Upjohn in his Gothic work, and McKim, Meade & White in the Madison Square Garden and in the Boston Public Library, and R. M. Hunt in his copies of the French Renaissance, fairly outdid their originals.

Now, at last we have developed rationally and naturally an architectural style which may be fairly called our own. Until within a few years American architects had practically no training, few and poor books, and no monuments of foreign work to copy. As with "dancing dogs and preaching women" the wonder was, not that they did it badly, but that they did it at all. To-day the training is of the best, both in the schools and in the offices; there is a flood of architectural books of unquestioned merit, and with all the

instruments for good work ready to our hands, we have at length learned to use them, realizing that the truest architecture is that which neither rejects the good which has been done, nor tries to imitate it exactly. All this knowledge and training might not have resulted in anything further than more and better copies, had it not been for that restless search for something new, modern, and expressive of present-day condition which we know as Art Nouveau. This resulted in France, Austria, Italy, and Germany in a type of design filled with beautiful, yet often meaningless, lines; and in England and the United States, coming at a critical period, it vitalized archæology into architecture. The use of the old work, changed and modified with the greatest possible freedom, is the key-note of modern architecture, and we find those inveterate archæologists, McKim, Meade & White, doing work as brilliantly original as the Gorham Building and the Colony Club, in which the old motives are so freely and skilfully treated that the result is truly a new style.

While in all classes of buildings this modern sentiment is apparent, it has advanced furthest in the country dwel-

ling-house; and the reasons for this are evident. The great number recently built gives almost unlimited opportunity for change and experiment, and it is the type of buildings least trammeled by the requirements of the owner and the feeling that the building should conform to some extent with others of its class. The results even of these few years of work have been amazing to the observer, and the illustrations here reproduced fairly represent this new work.

They are very different and yet in a subtle way very much alike. It is plain that their authors have started from different prototypes; yet working with a common aim they have achieved a result which is beyond mere copying, and instinct with life.

Architects are employing a number of different historical styles modified and modernized to suit the conditions and needs of to-day. Exact reproduction of old work is apt to be dry and tiresome; but there is nothing new under the sun—in architecture at least—and so even the most modern work has its prototype, sometimes so far separated from it that the connection is barely perceptible. Accordingly

those styles most usual in home-building will be dealt with later under the following headings:

1 New England Colonial
2 Southern Colonial
3 Classic Revival
4 Dutch Colonial
5 Spanish or Mission
6 American Farm-house
7 Elizabethan
8 Modern English
9 Italian
10 Art Nouveau
11 Japanesque

This classification will be necessarily a very loose one; probably almost every modern home owes something to two or more of these styles, yet the root idea or motif will be found mainly owing to one of them, and the points of likeness to, and divergence from, the older work will be shown.

This list divides itself naturally into two classes: one more easily treated in a formal manner, and the other suited to a less formal treatment. As a general, but not a

hard-and-fast rule, the formal work is a far-away descendant of the old classic period, while the informal is not. Under the first class would come the divisions of "Colonial," "Classic Revival," "Spanish" and "Italian," and under the second fall the remaining styles.

A lot nearly level lends itself readily to almost any style of house, but a sloping lot requires a house treated in an informal way. Harmony of house and grounds is most important, and a house should grow naturally from the ground, not to be set upon it as if it had been dropped there haphazard.

The architecture of the first settlers in any part of the country is apt to be that most suitable to it, and unless some strong personal preference for another style prevents, is probably the most satisfactory to employ. This is true from a practical as well as from a sentimental standpoint: our ancestors both here and in Europe did not think as much of looks as they did of comfort; and the flat pitched roofs of the Southern Colonial and Mission styles would never have been employed by the New England or Middle States farmers, who had to make the snow slide off if they did not want their bedrooms full of water. Yet while

appearance was secondary, several factors made toward suitability to location. The difficulties of transportation compelled our ancestors to use the materials around them, in country work at least, and there is something in the use of native material which makes for fitness. Whether this is purely sentimental or whether the colors and kinds of the materials used are really harmonious with the woods and ground from which they are taken, is hard to say. Such nevertheless is the fact. The simplicity of most old work is another element in its beauty; the structure of the buildings was always apparent in the exterior, and the suggestions of the bones of a house under its skin is as a rule a good feature; certainly it is one preached unceasingly by all modern Art writers from Ruskin down. The fact that cheap decorative motives for the exterior of the house did not exist, compelled the old designers, call them carpenters or architects as you will, for they were both, to study with great care the masses of their work. It is in the main upon the mass — or general proportion — of a building that its beauty depends, for all detail is lost at the distance of a hundred feet and only the outlines and the large shadows remain.

The desire of every one is naturally enough for individuality; and a house should express the character of its occupant. Individuality, however, is not contrast; and the cry of so many prospective home-builders for "something different" can be met just as well in harmony with the adjoining houses as out of harmony. There are an indefinite number of designs possible in any style; each of its own individual character, heavy or light, high or broad, according to the desired expression of the style. Take for example the Lord house designed by Mr. Keen in the farm-house section, and the house for Dr. Cabot in the second chapter, designed by Mr. Platt; the one low and broad with heavy columns and much roof; comfort and strength in every line. The other slim, square, and simple, refined in detail and good in proportion. Both have character, as distinct as that of any two friends; yet they look like friends; born and bred under the same sky; going each his own way with community of interest to tie together their different lives.

It is the likeness of these different styles of work that it is thought here especially desirable to emphasize, and while, as has been stated above, the houses shown later will be

loosely grouped under their parent styles, they really compose a single and modern type of architecture.

The characteristics of this style are honest expression of the plan and structure in the exterior; and great freedom and care in the use of materials; with an effort constantly to expose rather than to conceal their nature. We no longer turn and mold wood to appear like stone; nor do we make the mechanical perfections of pressed brickwork our aim, but rather try to get a texture to our flat surfaces by the use of rough brick with deep-set joints and wide rough shingles. The knowledge that age improves architecture as well as wine, is not new, but the realization that the improvement is due to the texture of the surfaces and the softening of the rigid lines is recent and has not yet by any means become general.

The greatly increasing use of lattice-work, both as a purely decorative feature, and as a trellis for vines, is another characteristic of the modern work, and is apparent in a great many examples here shown. The contrast between delicate shadows cast by the lattice-work and the heavy shadows of the cornices and projecting portions of the house makes it a particularly effective decoration, while forming,

by the growth of vines upon it, an invaluable link between the structure and grounds, conveying a sense of fitness of the house to the site.

The order given above, in which the different styles are to be treated, is not based upon any logical sequence, nor is it possible so to do; but in a general way each style forms a link between those adjoining.

CHAPTER I

NEW ENGLAND COLONIAL

OF the various styles from which the houses of to-day are descended, probably the one most commonly used is the one treated in this chapter.

The title "Colonial" is in a sense a misnomer, for the title is generally understood to include all the work done in this country prior to 1840, and up to this time there were a number of styles as distinct from each other as Gothic and Romanesque. These styles were divided both geographically and chronologically. In the different divisions of what now constitute the United States the work displayed nearly as great a variety of treatment as it did in the separate countries of Europe, the New England States employing an architecture very severe, simple, and quiet. The detail was almost invariably light and had considerable refinement. The masses of the houses were square, and often without any projecting wings of any sort. Around

New York the Dutch farm-house style of architecture was prevalent before the Revolution. In the neighborhood of Philadelphia was a different type resembling more closely the work of the same period in Maryland and Virginia than the more northern work.

The houses of which we are now speaking are those which in general are derived from New England motives, but almost every one of them contains such an admixture of elements foreign to the early New England style that their inclusion under the term "New England Colonial" is open to question, and only by a careful analysis of them is it possible to trace their origin more to New England than to other sources, Colonial or foreign.

In most of them there are very strong Italian influences to be seen, especially in the detail of the cornices and in the treatment of the porches. Generally speaking, the great point of separation between the modern work along Colonial lines and the older work is the constant use of details, foreign to the style, applied to a house in mass quite similar to the old work. Of course this use of extraneous elements must be very carefully done to be successful. When, however, they are incorporated into the design from

its very inception, and are not simply introduced because of a desire for something novel, they result in a crispness and charm of detail that can hardly be surpassed.

The Lord house (the first illustration) is of all those shown probably the purest in style, and yet there are many points of divergence from the type. The width of the shingle courses and their rough texture remind us very strongly of the old-time country house. Yet the doubling of the shingle courses is a very modern note. The house is picturesque in composition, and while unsymmetrical, shows a balance of design that is both clever and charming. The doorway and entrance porch are not upon the axis of the building, while the two big chimneys are at equal distance from the ends of the ridge. The little pantry extension to the right brings the doorway back to what may be called for lack of a better term, the center of composition. The string-course above the heads of the second-story windows is a recollection of the New England village type of house so familiar to all visitors to Deerfield and Farmington. An especially interesting feature of the house is the treatment of the cornice; this, richly treated and of wide projection in the front and rear, is flat along

HOUSE FOR AUSTIN W. LORD
WATER WITCH, N. J.
LORD & HEWLETT, ARCHITECTS

the gable-ends; and the cornice up the rake of the gables is lighter than the main cornice. The old houses were arranged in this way, but the treatment here is infinitely more skilfully handled than in any of the old work, and the feeling that the cornice does not fit neatly around the corners, which is often observable in the old work, is here entirely absent.

The Olcott house is very similar in character to the one just described, and it is perhaps the most famous small house in America. Exceedingly simple in mass and in detail, the proportions are so admirable and the relation of the window openings to wall surface so perfect that the house compels attention, without having any exaggerated or novel features. The house is simply composed of the old motives a little more freely used than by their originators. The arbors at each end are nothing more or less than the old grape-arbors, but so placed as to form a single composition with the house, and to assist in forming a connection between the house and the surroundings. The trellis across the front is a feature which, while not common to New England, is often used in the neighborhood of Philadelphia. The cornice, indeed, is considerably

HOUSE FOR MR. CHAUNCEY OLCOTT
SARATOGA SPRINGS, N. Y.
KEEN & MEAD, ARCHITECTS

heavier than most Colonial architects would have dared to employ, and the feeling of unity which it gives to the house is its ample justification, and the placing of the leaders at each end also helps in binding the house together. The treatment of the front porch with the flower-boxes and beam-ends is one of which the old builders would hardly have thought, and it seems very charming. Perhaps the house owes almost as much of its charm to the beauty of its setting as to any other one feature of the design, and while the trees were certainly not included in the architect's drawings, he unquestionably had their effect in mind and placed his house in such a position as to best bring them into the grouping. While it is not always possible to obtain a setting like this, it very often happens that an equally good setting is spoiled by unskilful placing of the house upon the lot, and trees like these are sacrificed to reasons of much slighter importance.

The Pitman and Briggs residences at Brookline, Massachusetts, resemble very closely the larger and handsomer village residences around Boston, such residences as used to be spoken of as mansions. It may be that the well-known Longfellow house was the suggestion for the Pitman house, and if so

THE PITMAN RESIDENCE
BROOKLINE, MASS.
KILHAM & HOPKINS, ARCHITECTS

it was used in the proper way, not as a basis for a copy but rather as an inspiration to a different and better treatment. These houses are alike in the symmetry and simplicity of their design, the grouping of five elements, two windows on each side of the door, in the front of each being a favorite one with the old Colonial builders. Especially interesting is the front doorway of the Pitman house with the charming little trellis on either side of the Palladian motive; had the building been an old one it would have become a shrine for lovers of the Colonial. Even the fence with the interesting posts and the little arched entrance-gate recalls very strongly the old work, yet the treatment of the porches is new, and though new, perfectly in harmony.

The Briggs house shows in the entrance doorway and the piazza the influence of the Italian work, the doorway being characteristically Italian and well adapted to the position in which it is used, although the columns seem a trifle small and out of scale with the windows on either side. The porch is not so happy as that of the Pitman house.

The Gray residence is very far from the simple adherence to the Colonial style shown in the other work. The

THE BRIGGS RESIDENCE
BROOKLINE, MASS.
KILHAM & HOPKINS, ARCHITECTS

tremendous overhang of the cornice and the flatness of the roof show strong Italian, or even Spanish, influence, while the treatment of the front porch as a pergola is characteristically modern. Compare the trellis with those of the Olcott house, and the difference between the strictly Colonial usage and the modern one will be apparent. Here it is arranged to form a belt course, and its original use as a trellis for vines is, to some extent, lost sight of. Yet without a single feature that is Colonial, this house plainly belongs to that class of work; it may be because the familiar green and white of its coloring so strongly recalls Colonial to our minds, yet it is probably because with all the use of unfamiliar detail, the basic motive is precisely that of the old work.

The Cheney residence by Mr. Charles A. Platt resembles in this respect the Gray residence, so far is it from type that at times we are tempted to call it Italian. Of all those illustrated here, it is, perhaps, the most thoroughly modern although it is also the most restrained. Sturdy, simple, and square, it is emphatically the most suitable residence imaginable for a modern gentleman descended from the old Puritan stock. The beautiful balance and the air

HOUSE FOR WILLIAM H. GRAY
DEDHAM, MASS.
JAMES PURDON, ARCHITECT

of utter sincerity, with nothing done for "effect," but evidently with no sparing of time and study to make all things perfect, rank this unpretending house very high in the country work of to-day. The interweaving of the old New England motives with those of Italy is complete and inextricable, and it is this combination of any historic styles that seem to the designer proper, treated with the utmost freedom, that is the root indeed of the new American architecture. While we cannot all think so skilfully and in the pure terms of Mr. Platt's using, it is the idea present to the mind of every man to-day who is giving true and honest expression to his creative art.

The house at Pelham Manor, New York, by Oswald C. Hering, resembles very closely the Cheney house. The cornice treatment, the pergolas, and the arrangement of the windows in the front are all very similar. The chief difference between the two houses being the difference in materials, Mr. Hering's house being of stucco where the other is of brick. With a light-colored house, such as this one, the use of blinds as a decorative motive, even when they are not required from any point of pure utility, is very desirable, and the combination of gray or buff cement, dull

THE CHENEY RESIDENCE
SOUTH MANCHESTER, MASS.
CHARLES A. PLATT, ARCHITECT

green blinds and white trim is very frequently used in modern work and almost invariably with success. A complex color scheme is very difficult for an architect to handle, for materials are not as flexible as the painter's palette, and it is often necessary to confine the colors of a house to those few simple ones which are inherent in the materials and not obtained by art.

The house at Needham, Massachusetts, of which Mr. Purdon is the architect, is similar in design, but with more extended proportion. Like the others, it is composed of a simple, central mass with wings; and here the piazzas are treated at the ends of the wings instead of flanking the central mass. The grouping of windows (what is technically called fenestration) is different from that of the other two houses most closely resembling it, and in this respect is less like the older work. The rooms inside are generally bettered in appearance by grouped windows, but it is a more difficult motive to treat in the exterior, as openings wider than their height are apt to give a sense of lack of strength. The broad white belt-course at the second-story line, which Mr. Purdon has employed, has done much to counteract this weakness, tying the building together, and giving a feeling

HOUSE FOR MR. WITHERBEE BLACK
PELHAM MANOR, N. Y.
O. C. HERING, ARCHITECT

of stability which would otherwise be lacking. The dormers in this house are worthy of close attention, for while they are very different from the majority of Colonial dormers they seem to agree excellently well with the remainder of the design, both in mass, detail, and grouping. The front entrance-porch deserves the closest study, uniting a very charming covering for the front doorway with the second-story balcony so often found desirable in country houses. The laying of the brick in pattern in this house is very charmingly done, and shows a careful study of the texture, essential to beauty in new work, which is spoken of in the first chapter.

The Swift house at Larchmont, New York, is quite different in type from these last three, preserving much more the Colonial sentiment, although the root motive is not as purely of New England origin as that of the others. This is rather a combination of New England with Dutch Colonial, the New England predominating. Probably the feature best worth study and imitation in this house is the very charming piazza. We find in New England trellised posts to support the roof and we also find square posts. This use of the square posts in connection with the trellis

HOUSE AT NEEDHAM, MASS.
JAMES PURDON, ARCHITECT

has the advantages of both and the disadvantages of neither. Trellis without the posts seems thin and weak, while the use of the square posts alone is meager and lacking in interest. Every one has probably noticed the charm of the spider-web tracery of cables and ropes against the heavier members of an unfinished steel structure. It is this same grouping of light and heavy members which has been used here and the beauty of its effect depends upon the same causes. The setting of the house has evidently been very carefully studied, the house being placed so that the large trees hide the service wing, while they leave the main part of the house free, except for foliage sufficient to relieve the house from any bare newness of appearance, so that, while the house had been but just completed at the time the photograph here shown was made, it seems as if it had been here for years.

The examples which have been presented show the wide range of results obtained from the same motive, treated by different hands to suit different requirements. That they are kindred will be evident to all; likewise that they are individual. All of them show the impress of the new spirit which is pervading the architects of to-day. Of

THE SWIFT RESIDENCE
LARCHMONT, N. Y.
EWING & CHAPPELL, ARCHITECTS

course there are many houses being built which are very close copies of the old, often very charming copies, yet these almost always impress the observer as being dry, hard, and lacking in interest. Any copy, even a mechanically correct one, lacks the beauty and charm which age alone can bring; therefore, in new work it is best not to try to imitate, but rather to create, not disregarding the old work, but drawing upon its meaning and ideas as they may suit the requirements presented.

CHAPTER II

SOUTHERN COLONIAL

THE earliest buildings of architectural importance in the colonies were the old manor-houses in Virginia and Maryland, and up to twenty years before the Civil War the South continued to lead in architecture, as in the fame of their hospitality, among the country houses of the land. The earliest were of brick, imported because—as their builders thought—there was no suitable clay in this country, for brickmaking, and in design they followed very closely the English houses of the same period.

Piazzas were at first little used, since the English, with all their love of outdoor life have never and do not to-day build porches. The famous old mansion "Westover" on the James River is the best-known example of the period, and is exceedingly close in its resemblance to the work of the English architects who succeeded Sir Christopher Wren.

The climate, however, soon convinced the colonists of

the necessity of outdoor sitting-rooms, and it was in the South that verandas attained their greatest dignity and importance. Sometimes they were one story in height as at "Homewood," sometimes they extended the full height of the house as at "Mount Vernon," and sometimes they were two-storied, the upper part called, as it is to-day, a "gallery." This two-story porch was probably an importation from the West Indian colonies, where it was a reminiscence of the Spanish "patio" with its two or more stories of galleries surrounding the courtyard.

With the growth of plantation life came a corresponding increase in the plan of the house. Elsewhere, the service portion was contained in the main body of the house; and business was rarely transacted at home. Here the heat of the summer made it desirable to remove all fires from the living and sleeping rooms, and the administration of the plantation was the business of the house's occupant; so in time there grew into the plans two wings, one for the kitchen and store-rooms, and the other for the transaction of business. "Mount Vernon" is, of course, a very familiar example of this arrangement.

A similar development took place in building materials.

"EASTOVER"
WYOMING, N. J.
JOY WHEELER DOW, ARCHITECT

Wood was found to be easier to obtain and cheaper to use than brick; while equally good results, both in comfort and appearance, were possible with its use. So wood architecture began to make its appearance, and while it never crowded out brick as it did in New England, it was still much used even for the larger and handsomer class of dwellings.

A marked point of difference between Southern and Northern work was in the height of the ceilings. In New England and the Middle States it was highly important to have as few cubic feet of space as possible to heat through the long, cold winters, while in the South the airiness and coolness of the high ceilings was a necessity in midsummer.

The old architecture of the far South at New Orleans and along the Gulf, has had little influence over modern work except in its own locality. This is much to be regretted, for some of the most beautiful Colonial work in America is to be found there, and is little known by most architects. Some is, of course, situated far from the cities, and the very knowledge of it would come only by accident, but there remains a great body of material readily accessible

THE SAMUEL ADAMS HOUSE
SEWICKLEY, PA.
ALDEN & HARLOW, ARCHITECTS

to the student of bygone times. The early work around Philadelphia, on the other hand, has had great influence on the modern; but as it is similar in character to the Virginia work, houses derived from it will be classed with the Southern ones.

Of the very earliest type is "Eastover," the brick residence at Orange shown in the first illustration. This is pretty plainly indicated by its analogy to old "Westover" not only in name but in design. While much smaller than the original, it preserves the simple dignity and grace of the older house, and that with many departures from old lines. Bay-windows were almost unknown in Colonial days, yet here is one absolutely fitting to the house, and charming in itself. The double break in the wall where the bay joins the flat surface of the house may be the secret of the success of the treatment, but it probably lies deeper —in the thorough sympathy between the designer and the style.

While the Adams house is like "Eastover" it is much more modern in treatment. The front up to the cornice is a very simple and charming design of the old type, with a doorway of unusual beauty; while the side is entirely

HOUSE OF DR. A. C. CABOT
CANTON, MASS.
CHARLES A. PLATT, ARCHITECT

unlike any of the old houses, yet the whole scheme hangs together, and the exceeding cleverness of the treatment of the side elevation becomes apparent only after careful study. Where a change in the direction of the ridge of the roof occurs a break in the wall surface at once suggests itself, in fact, is almost requisite, yet the plan itself may be such as to make this break impossible. Such a case is evidently before us, and by the simple expedient of a leader at the rear termination of the gable the effect of this break is produced. The window treatment on the front is symmetrical to the point of formality; on the side the windows cut through the walls apparently at their own will, yet the whole is in harmony. The placing of the house with the trees is also well done, and the terrace helps the agreeable effect produced.

Dr. Cabot's house at Canton, Massachusetts, is in composition much like the house by Mr. Purdon, at Needham, shown in the previous chapter. Composed of a simple central mass dominating the wings, at the ends of which are the piazzas, it is much like this New England Colonial house; and the grouping of the windows, too, is similar. It is in this similarity that lies the difficulty of dividing modern

HOUSE OF HOWARD CLARK
BRISTOL, R. I.
CHARLES A. PLATT, ARCHITECT

work into classes derived from older sources. The sources themselves are often much alike, and it is impossible to be absolutely certain of the root idea in every case, and it may be that the architects of the houses would differ very widely from their classification as here given, although the arrangement has been the subject of much thought and study. So these two houses, although they so closely resemble each other, are placed under different headings because in them there is that subtle difference of sentiment which seems to stamp one as the descendant of Northern, and the other of Southern, work.

The Cabot house almost speaks for itself. It seems unnecessary to call to the reader's attention the beauty of mass and of detail apparent everywhere in the design. The very great area of the windows as compared with the mass of the building presents a problem not easy of solution. Too great a window surface is apt to break up a single mass into its component parts; here by the strength of the white lines of the terrace at the bottom and the cornice at the top of this building the unity of the house is preserved, while the large window surface suggests air and sun in the rooms within. The four great chimneys flanking the main roof

RESIDENCE OF E. R. THOMAS
SHEEPSHEAD BAY, N. Y.
LIONEL MOSES, ARCHITECT

are a favorite motive in the old work, but it is not always easy to adjust a modern plan so that it not only fits, but requires them. When this is possible they form, as in this case, a very delightful feature of the design.

The Clark house at Bristol, Rhode Island, suggests the Cabot house, as might be expected from two examples of the work of the same man. The treatment of the triple openings is quite different from that in the Cabot house, and is very original. The brick loggia at the right of the house recalls the gallery between the main building and the service quarters of the old-time plantation house. Like the old work, too, are the dormers, bare to simplicity, and the best that could be designed for this type of roof. Higher or more decorated dormers would have given a ragged sky-line, and spoiled the singleness of the composition.

The residence of which Mr. Moses was the architect is in design more like those houses which were later built under the influence of the Greek Revival, than the true Colonial type, while the details follow this last-named period. As has been noted with regard to other houses, this is beautifully fit for the location. The trees and the broad, sweeping road, as well as the generous lines of the

RESIDENCE OF ERNESTUS GULICK
GARDEN CITY ESTATES, L. I.
KIRBY, PETIT & GREEN, ARCHITECTS

design, suggest ample comfort in the house. The harmony in style between this new house and the quaint old barn beyond shows exceedingly well how new work should be treated to correspond with its surroundings, a feature not often enough thought about, and which always deserves the most serious consideration.

The Gulick house at Garden City Estates is similar in type, but with the two-story portico across the front and smaller porches at the ends. The roof of this house is the familiar Dutch double-pitch roof, probably never used in the South at the period when houses of this class were built, but it is evidently suitable for its purpose. "Mount Vernon" was evidently in the designer's mind as a standard and he did not fall below it. The gardening, too, is very well done.

The Frankenburg house and the Wise residence are alike in composition, but different in detail, as befits their execution in different materials. The very delicate and simple cornice of the Wise house corresponds beautifully with the pattern of the brickwork, and the porch treatment comes just at the right place upon the façade. The lattices used in railings and to decorate the windows constitute perhaps

THE FRANKENBERG HOUSE
GREENWICH, CONN.
HALE & ROGERS, ARCHITECTS

the most interesting feature of the Frankenburg house, while the treatment of the porch with projecting beam-ends in place of a cornice, and the same arrangement over the arcade in the center is one which, while thoroughly modern in sentiment, accords with the character of the building. The arcade is a feature which has been evolved from the study of the architecture of the Renaissance and one which is now coming to its own as a treatment for the exterior walls of a sun-parlor, or living-room. It is unfortunate this photograph should have been taken so soon after the completion of the building, for the stone wall which here looks too heavy and clumsy for the remainder of the building, would when covered with vines and hidden by shrubbery be a most charming adjunct.

The Reed house at Haverford, Pennsylvania, is of local material and design. Executed in brick, this would recall very strongly the work of Maryland and Virginia, but in the buff sandstone of which it is actually constructed it is of the true old Philadelphia type. This stone was constantly used by the Colonial builders, and is still much used in the beautiful suburban work of the Philadelphia architects. An unusual and interesting feature of this house is the

C. L. WISE RESIDENCE
EAST ORANGE, N. J.
PERCY GRIFFIN, ARCHITECT

painting of the blinds green in the second story and white in the first. The semi-circular windows on each side of the chimney in the gable-end are delightful in pattern, while the treatment of the cornice across the gable-end, forming a shingled hood, is charming. It is to be regretted that the exigencies of the third-floor arrangement required the double dormers, but it is in such minor details that modern needs, calling for more light and sunshine than seemed to suit our ancestors, require the sacrifice of appearance to comfort.

In most of these examples there have been many extraneous elements introduced, yet all of them owe their genesis to the few and simple motives of the older architecture. While some of their designers have been content to accept the old motives substantially unchanged, others prefer to use them only as a ground-work; but all are using them in a way which makes them their own, and with a proper subordination of precedent to design.

HOUSE OF PROFESSOR L. W. REID
HAVERFORD, PA.
BAILEY & BASSETT, ARCHITECTS

CHAPTER III

CLASSIC REVIVAL

ABOUT the beginning of the nineteenth century in America the forms of the old Colonial work were merged into, and superseded by, the style known as the Classic Revival. The Colonial architecture of New England and of the South which has been illustrated in the two preceding chapters was, although a descendant, a very far-away descendant of the Greek and Roman forms. The Classic Revival was a very close adaptation of the original types to the needs of that day.

The causes of this were touched upon in the introduction. The passion for the Classic political ideal, which forms so curious a phase of the French Revolution, was only one manifestation of an everywhere dominant interest in the manners and life of the great Classic era. Knowledge had become more wide-spread throughout Western Europe than it had been since the days of Roman occupa-

tion. This knowledge brought in its train an eager questioning curiosity in regard to all things Classic. Corruption was rife, and in the reaction against it people naturally turned their eyes back to that time which seemed to them the Golden Age, not realizing that the eighteenth century was purity itself compared with imperial Rome.

The interest in all things artistic followed the interest in things intellectual, and jewelry, dress, and architecture were alike remodeled along pseudo-classic lines. As the only remains of antique architecture existing were temples (for Pompeii had not yet been discovered) it was the temple form upon which was based the revival of the Classic type. Since the original temple had no windows it was naturally something of a problem to adapt it to use as a dwelling. The solution arrived at in most cases was simply to use the temple portico as a piazza and to employ the usual type of dwelling-house, with a complete change of detail from the slim proportions of the Colonial to the heavy Roman, and still heavier Greek. The portico then occupied the position of the older piazza on the long side of the house; but sometimes an attempt was made to adhere more strictly to the temple shape and the portico was placed on the end and

windows were punched in the walls where necessary. In this type the full entablature of architrave, frieze, and cornice was retained; and as this was very wide, in small houses the second-story windows were cut in the frieze, resulting in the low broad windows close to the floor which have been so aptly called "lie-on-your-stomach-windows," after the position needed to look out of them.

The Mathers farm-house and the residence of Dr. Marsden are very frankly like the old work. In each case a simple four-columned portico supporting a pediment is used as a frontispiece with the main body of the house running across it. The use of the red brick with the white porch was exceedingly common and of unfailing charm. The portico is here treated with a full entablature (that is, architrave, frieze, and cornice) over the columns, while the cornice only continues around the house.

In the Marsden house the order is the familiar Roman Doric, while the broad steps across the entire front of the piazza remind us very strongly of the original temple. The semi-circular window in the pediment over the portico is, of course, a reminiscence of the earlier Colonial work, no windows being used in temple pediments. It is such a

RESIDENCE OF DR. MARSDEN
CHESTNUT HILL, PA.
CHARLES BARTON KEEN, ARCHITECT

happy adjustment as this of old forms to new needs which makes the difference between copying and design. Evidence of careful and painstaking study is shown also in the treatment of the fence and gate-posts and the sweep of the drive to the house. The wing at the right, forming the doctor's office, while only one story high, is admirably in keeping with the rest of the design, and yet is subordinated to the main house in surface treatment by the lattice-work, as well as in height.

The Mathers farm-house is greatly like the first example, but the order is Ionic instead of Doric, and the roof is gabled instead of hipped. Unusual is the use of four stories, three in the body of the house, and one in the attic, and it presents an immensely difficult problem, here beautifully solved. The use of the big "order" in the front of the building serves to attract the eye away from the building itself, and aids in tying the whole structure to the ground. While perhaps the stable archway, through which this picture is taken, should not be included in the criticism of the house, the quality of the stonework is so lovely as to be well worth comment. Half the charm of stonework lies in the proper relation between the size of the stone and

THE MATHERS FARM-HOUSE
GERMANTOWN, PA.
CHARLES BARTON KEEN, ARCHITECT

its position, here absolutely perfect, while the rough surface of the stone and the wide joints give an exceedingly pleasing texture to the whole.

These two houses just described adhere pretty closely to their prototypes. They might almost have come from the campus of the University of Virginia, and yet it is evident that they are not simply copies, but the expression of an original and creative mind. It is difficult to place one's finger upon points of unlikeness to the older work, yet they are, in common with houses of the most original design, imbued with the modern spirit.

The Chapman house, of which Mr. Platt was the architect, is somewhat different in character, although the motive is the same: namely, a portico on the longer face of the building. The original Classic detail is blended with strong reminiscences of both Italian and French Renaissance. The portico is compressed toward the face of the building with three-quarter "engaged columns" instead of free standing ones. The one-story porch at the left-hand end employs a motive which is every day becoming more usual in modern country-house work: the treatment of the roof with projecting beam-ends, like a

RESIDENCE OF MR. JOHN CHAPMAN
TARRYTOWN, N. Y.
CHARLES A. PLATT, ARCHITECT

pergola, although the roof itself is closed, offering a beautiful opportunity for the growth of vines along the top of the porch, and at the same time giving a protection against sun and rain. The little iron balconies on the central motive are deserving of attention, as are the flower-boxes between the windows of the first and second stories on the flanking wings. In this house the full entablature is continued completely around, not stopping against the main body of the house, as was the case in the previous examples.

The Probst residence at Englewood, New Jersey, is still another application of the same principles, but in unusual combination with the so-called "Dutch" or "gambrel" roof. The walls are of clapboards, like the New England houses, and the porch instead of having the columns spaced nearly equal has them combined in pairs at either side of the center, marking the entrance. It is to be regretted that no photograph does this house justice, the beauty of the detail being largely lost, and the effect of the mass of the house injured, by the shadows cast by the clapboards, which in reality play a very small part in the appearance. The dormers, however, can here be seen to good advantage, and are as thoughtfully studied as in any example given, while

RESIDENCE FOR MRS. PROBST
ENGLEWOOD, N. J.
DAVIS, McGRATH & SHEPARD, ARCHITECTS

the treatment of the pediment over the main portico is, perhaps, the most interesting of all.

In the Pyne residence at Princeton, New Jersey, the pediment is omitted, the front of the building being decorated with a colonnade of six beautifully proportioned Ionic columns, with a simple and sturdy entablature above. An interesting feature of this entablature is the use of the "cushion frieze," so called from its curved section, instead of the more usual straight frieze. The house is the largest of which a photograph is here included, and has been retained because of its quiet, simple, and home-like character. The great difficulty in the design of a house of this size is to make it a home and not a show-place, and Mr. Gildersleeve's success in combining with the breadth and dignity of the treatment an intimate and personal quality is noteworthy.

The Ramsay house is under the influence of the Greek Revival. The columns somewhat more attenuated than is usual, are treated with the bell-formed capital, which was the earliest Corinthian capital used by the Greeks. Here, too, is used the "cushion frieze." It is to be regretted that the windows of this house were not divided into small panes,

M. TAYLOR PYNE HOUSE
PRINCETON, N. J.
RALEIGH C. GILDERSLEEVE, ARCHITECT

as is customary in work of this character, but large panes are very frequently insisted upon by clients who think more of an unobstructed view than of the exterior effect. All houses are a series of compromises, and after all the wishes of the client should be the governing factor. Dormers play a very great part in the appearance of all houses, and the many types which may be properly and consistently used with Colonial houses form a constant source of pleasure to the student of this work, while nothing mars more seriously the appearance of a building than dormers when they are badly designed or placed. These on the Ramsay house are unusual but good in character.

The residence of Alfred Busselle is a very radical departure in mass from the work of the Classic Revival, while because of its preservation of the older detail it clearly belongs under this heading. The dormers breaking through the cornice are entirely unheard of in the older work and form interesting secondary motives of the design. The use of the piazza under a portion of the house is another very modern feature, as is the tying of the design together by the heavy entablature at the top of the single-story columns of the piazza. These columns are typically Greek Doric, as are

THE RAMSAY HOUSE
CLEVELAND, OHIO
ELZNER & ANDERSON, ARCHITECTS

the details, and that details as pure as these can be applied to a Dutch roof as successfully as is here proven indicates how free is the modern use of the old materials.

Mr. Wyatt's residence at Baltimore is modeled upon one of the big square houses which were built at the very end of the period of the Classic Revival. Most of them, built of brick with their severity and lack of grace only relieved by the lovely detail of the windows and entrance-doors, look like enlarged packing-boxes. Here, however, this old, clumsy motive is so skilfully used and so accurately placed in its surroundings, that in spite of its uncompromising lines it is truly a beautiful and refined piece of architecture. To successfully design a building of this shape requires the most careful and thorough study of the proportions of the window-openings to the mass; of the cornice to the building which it surmounts, and the most skilful handling of the porches and entrance. Even these would go for nothing were the proper setting unobtainable, but when, as here, all things are in harmony, the tree shadows, the detail, and the mass all work together to make a lovely picture. The high measure of success attained here means much more than it would with a building of more inter-

RESIDENCE OF ALFRED BUSSELLE
CHAPPAQUA, N. Y.
ALFRED BUSSELLE, ARCHITECT

esting roof-lines and greater possibilities for picturesque treatment. It will remain a never-failing lesson in what may be done with few and simple features.

The work of the Classic Revival was marked by dignity, reserve, and a certain ample simplicity. The examples presented are all, with the exception of the Busselle house, rather more monumental than picturesque. They suggest square high-ceilinged rooms, severe and simple furniture, rooms light, clean and orderly. The first four are of Roman detail, the second four of Greek, but all convey an impression of dignity without the least suggestion of the *grandiose*.

MR. WYATT'S RESIDENCE
BALTIMORE, MD.
WYATT & NÖLTING, ARCHITECTS

CHAPTER IV

DUTCH COLONIAL

OF totally different character from the Colonial work done in other parts of the United States, and the work of the Classic Revival, was the architecture of the Dutch settlers in the neighborhood of New York. The old farm-houses — so many of which have fortunately been preserved in the early Dutch settlements at Flatbush and Flushing on Long Island, and at Hackensack, Schraalenburg, and Demarest, in New Jersey — were of a type very different from the formal and symmetrical houses built by the Colonial settlers of English descent.

The architecture of Holland has always been famous for its picturesque quality and blood tells in art as well as in manners. The feature which gave most quaintness to the American work was the familiar Dutch or gambrel roof. Just why this roof should have been so common around New York is hard to say. In Holland it is rarely, if ever,

A REAL ESTATE OFFICE
WOODMERE, L. I.
CHARLES BARTON KEEN, ARCHITECT

seen, and while it was occasionally used in other portions of the Colonies it was the exception always. It is a shape which lends itself admirably well to a picturesque treatment, carrying the lines of the house well down to the ground, especially when terminating in the broad sweeping curves usual in most of the old work. These curves are seldom reproduced in modern times, principally because of the great labor involved in their construction. Labor was a small item to the old settlers and when every beam had to be hewn out by hand with an ax, it was not much more difficult to hew a curved than a straight timber; to-day, when all lumber is wrought out by machine, the curved line involves a very heavy expense. Another feature of the old houses which impresses itself strongly upon the observer is a cheerful disregard of uniformity of material. It was by no means uncommon to find a single small farm-house with the four walls of different materials, stone on one gable-end and brick on the other, with stucco for the front and rear walls, and perhaps the extension of shingles. Just why it is that the use of stucco is so common in the Dutch work is another of those fascinating problems which constantly confront students of Colonial architecture. Stucco was

HOUSE FOR MRS. J. E. SPEER
LOS ANGELES, CAL.
MYRON HUNT & ELMER GREY, ARCHITECTS

very rarely employed in the English settlements — except near Philadelphia — though the English, at home, built a very large number of their farm-houses of stucco; and its use in Holland was as rare as it was common in England. Stone, too, was practically unknown in Holland, the flat, low character of the country offering no building-stone at all. Yet here a good half of the houses are of stone, and many of these of both stone and stucco. In the details, too, the Dutch was widely dissimilar from the other Colonial work. Their simplicity was quaint, rather than severe, and while it is uncommon to find in Northern or Southern work any molding which cannot be directly traced to some Classic prototype, in the Dutch work much of the detail of the moldings was distinctly Gothic. The columns had generally square or octagonal shafts, with caps and bases of pure Gothic form. In the modern adaptation of Dutch architecture more freedom has been used than with any other of the early American styles, because this style, itself exceedingly free, lends itself very easily to variations and adaptations never employed by its originators. The Gothic detail, so constantly employed in the older work, has been generally lost in the modern. Architects of to-day are

THE CRENSHAW COTTAGE
GERMANTOWN, PA.
WILSON EYRE, ARCHITECT

trained in classical schools, and while their design is often spontaneous and without scholastic severity, at the same time it is almost impossible for them to forget the formulæ with which they started their training. Then, too, the materials, as used now, are fewer in number than in Colonial times. What was in old work naïveté, in a present-day design would be affectation. As has already been said, the use of the wide, swinging eaves of the earlier work has been generally abandoned because of the difficulties attending its execution. In spite of these points of diversion from type much of the country-house work that is most truly modern and most truly American, is unquestionably of Dutch genesis.

Such a house as that by Charles Barton Keen, shown in the first illustration in this chapter, is unmistakably Dutch. And yet if we except the shape of the roof and the general proportion of the building it has not one truly Dutch characteristic. Since the Dutch used no dormers it is needless to say that those used here, both the projecting one in the center and the recessed ones at the sides, are not Dutch. The big, circular pillar at each corner with the quaint brackets under the eaves is Dutch only in spirit, while the hood with its shell-formed arch over the front-door reminds

COTTAGE OF MR. HENRY S. ORR
GARDEN CITY, L. I.
AYMAR EMBURY II, ARCHITECT

us of New England. The use of stucco for the first story and wide white shingles for the second-story gable-ends, with the dark-colored shingled roof, is almost the accepted blend of materials in present-day work of this kind, and while the house is not lacking in dignity, it is far from being of that somewhat rigid kind observable in the New England and Southern work.

The Speer residence at Los Angeles, California, shows how far-reaching has been the effect of those unpretentious Dutch farm-houses built, almost without thought of their design, around New York. Of the examples shown in this chapter it is the simplest, both in materials and in color, filled with the spirit of the old work and yet thoroughly modern. All of soft gray tones, even to the trim of the windows, it would be monotonous were it not for the texture of the walls, produced by the use of wide and heavy shingles. The beautiful grouping of the windows in the second-story gable, united by the shingled hood above them, and the extremely quiet and natural treatment of the dormers, are points especially worthy of notice and imitation. A house built as this one is, with casement-windows of square panes, always possesses a certain advantage over

"APPLEDORE"
BOUND BROOK, NEW JERSEY
AYMAR EMBURY II, ARCHITECT

one with the usual double-hung windows because, for some reason difficult of explanation, the heavy cross-bar, cutting horizontally in two the double-hung window, is not so agreeable as the vertical lines of the casement-windows.

This may be seen by comparison with the Crenshawe cottage, Mr. Wilson Eyre, architect, where again restfulness is the salient feature of the design. Few though its elements are, they are few because of careful study, and there is no hint of poverty of thought apparent. In many respects the Crenshawe cottage and the Woodmere real-estate office are very similar, differing only as the minds of their designers differed as to the handling of the details. The use of the brackets under the eaves is confined to these two houses among the examples here given. The brackets themselves are quite different, one being concave and the other convex, those in the Crenshawe house more a structural feature, those in the Woodmere cottage used rather as a decoration. Here, the treatment of the second story, in one long simple dormer instead of presenting a combination of several elements, is exceedingly interesting. The terrace, with its stucco wall, leading to the side entrance-way, is an unusual and pleasing feature.

RESIDENCE OF MRS. ETHEL R. GRAEME
ENGLEWOOD, N. J.
AYMAR EMBURY II, ARCHITECT

The Orr cottage at Garden City, New York, is of similar type and materials. The separation of the main living-piazza from the entrance-porch is often very desirable, so visitors and messengers may arrive and depart without interfering with the comfort and occupations of the household. This house has a third story, necessitating a somewhat higher treatment of the roof than is employed in the other three, perhaps to its disadvantage. But the placing of the chimneys at either end is a feature almost invariable in the old work, and one which seems a suitable termination to the long line of the ridge.

The house at Bound Brook, New Jersey, is a combination of modern English with Dutch motives, the treatment of the first story being quite characteristic of present-day English work. A feature deserving of comment is the arrangement of flower-boxes on the same level, for windows of different heights. The symmetry of the design being maintained by little trellises back of the flower-box on the right-hand side.

The Graeme cottage is a house of New England Colonial shape translated into terms of Dutch architecture. The use of the stone gable-ends with stucco front and back is

THE J. C. BULL HOUSE
TUCKAHOE, N. Y.
AYMAR EMBURY II, ARCHITECT

characteristically Dutch, as is the shape of the roof with chimneys at either end. The stone piers running through the piazza roofs with columns between are employed to tie in the piazza to the body of the house by repeating the materials of the house. Too often a light wood piazza on a stone or brick building looks false and unnatural and while a treatment like this one does not occur in any of the old work, it is very possible the Dutch builders would have used it had they happened to think of it.

In the Bull house at Tuckahoe, New York, the treatment of the front of the first story with stone piers at each end, and columns and glass between, making practically the whole south side of glass, gives admirably bright and cheerful rooms, while the details of the brick panels under the windows were the subject of careful study. The use of little trellises up the sides of the dormer windows and across the top is novel, and should make a pleasant frame for the view as seen from inside.

The Barber house is, like the Bound Brook house, a combination of English with Dutch motives, the piazza treatment being that combination of pergola and covered porch elsewhere spoken of as being a modern innovation. The

HOUSE FOR ST. GEORGE BARBER
ENGLEWOOD, N. J.
AYMAR EMBURY II, ARCHITECT

cement piers at the corners of the piazzas fulfil the same function architecturally as the stone ones used on the Graeme house. The oriel window at the right of the porch is always a pleasing feature of an interior, although here it breaks up the design of the exterior more than is desirable.

The residence at Colonia, New Jersey, of which Mr. Nichols was the architect, is only placed in the Dutch chapter by straining a point. It is one of the examples of modern design whose elements have been drawn from so many sources that it is difficult to place it under a single heading without fear of successful contradiction. The main roof is, however, Dutch in type, and while the detail of the entrance-porch and of the cornices is Northern Colonial, and the treatment of the side-porch rather Italian, the picturesqueness and the freedom of the whole composition suggests a Dutch origin. The design is exceedingly complex, and had the colors not been confined to the simple white for the walls, and green for the roofs, it might have suffered in effect.

An architect, however, is as much responsible for color as for proportion, and after seeing how completely such various elements are unified into a single composition by

HOUSE AT COLONIA, N. J.
GEORGE NICHOLS, ARCHITECT

the use of color in this instance, it is readily perceived what an important factor it is. The daring experiment of using two porches so utterly different justifies itself, and the various heights of the eaves are successful only because of the thought expended upon their arrangement.

These examples show how widely a style may differ in itself, and how infinite are the designs, and the good designs, which may be evolved from a single style. There is no need to employ an entirely different type of house from that of one's neighbors to express one's difference from them, any more than it is necessary to wear crinolines to express one's individuality of taste in dress. Good taste will conform one's house to that of the neighbors, improving upon them, as may be possible, but building in harmony with them.

CHAPTER V

SPANISH OR MISSION

WHILE the styles of architecture which seem to most of us peculiarly American are the various kinds of Colonial, there was used within the boundaries of the United States even earlier than the Colonial styles, a style almost unrelated to them, that we now know under both the titles "Spanish" and "Mission." Like Colonial architecture, it was a far-off descendant of Classic, through the Renaissance, but the Renaissance of a different country,—Spain instead of England.

Every art passes through like processes of evolution. In its youth it is virile and free, though often crude; in its maturity it is restrained, quiet, dignified; and with its decline comes a tendency to overload ornament, and trust to decoration rather than to structure, for appearance. In English architecture this period of decline was halted by the inquiry into Classic forms and their freshening influ-

ence on the decaying art of the Renaissance. In Spain and its American Colonies the revival of Classic architecture had little influence, and Renaissance art became corrupted and debased into the complicated and often ugly forms of "Rococo" and "Baroque." It is to these last stages of the Spanish Renaissance that the so-called Mission architecture of the United States can be traced. But under the influence of the unusual conditions of a new country, which make any very extended use of ornament impossible, and the forced use of new materials, there resulted a certain freshening of the older springs of design. For these reasons the Spanish Colonial architecture was in many respects better than that of Spain at the same period. Most of us are familiar with the few surviving examples of the Mission architecture, and none will deny their charm. They have become familiar through magazine illustrations, through visits of tourists to Florida and the Southwest, and their reproduction by California, Arizona, New Mexico, and Florida, as state buildings for the different expositions. We Americans are a restless race, searching always for something new in art, as in construction and in politics, so this style after centuries of disuse became again popular

MR. H. O. HAVEMEYER'S HOUSE
BAYBERRY POINT, LONG ISLAND
GROSVENOR ATTERBURY, ARCHITECT

under the influence of the self-named "Craftsman" movement and during the past ten or twelve years many houses have been built along the lines of this style, some of which have also been influenced by the original Spanish work. The architecture is a difficult one to work with. Quite foreign to the usual run of design, it requires a peculiarly sympathetic handling and very careful adjustment to location of the building. While examples are found in the Northern States, as well as in the extreme Southern, its low pitched roofs and stucco walls seem out of place when they are not surrounded with the palms of the South. A careful search through many examples showed only a few worthy of the inclusion in this series of American houses of to-day. While there are doubtless others equally good, they are not among those easily to be found.

Mr. Havemeyer's house at Bayberry Point is a very ingenious and delightful adaptation of the Mission architecture with a strong tincture of Moorish design. This is one of eight houses built on Bayberry Point fronting the Sound, all of which are executed in the same style, and all of which are of similar design. Such a scheme was a wonderful opportunity for the architect, and Mr. Atterbury has seized

MR. MACKENZIE'S RESIDENCE
OYSTER BAY, LONG ISLAND
G. C. MACKENZIE, ARCHITECT

it and worked it out in its completeness with all the success that might be expected of this pastmaster of country-house architecture. The tremendous scale of the detail and the large expanse of rough concrete give power and strength to the design, while it is picturesque to the highest degree. The manner in which the pergola terminates a walk from the front door, and is flanked on one side by a boat-house and on the other by a summer-house overlooking the water, gives a beautiful opportunity for out-of-door life, and one can easily imagine the view and air obtainable from the third-story gallery.

Mr. MacKenzie's residence at Oyster Bay is along similar lines, but exhibits a certain amount of influence from Spain direct. There are many things about this simple house that are well worth notice and imitation. The railings of tiles are both curious and unusual, the way they are used is an excellent method of securing a masonry railing at a minimum of expense and a maximum of effect, while the iron balconies are precisely what are needed both in size and in scale. The corbels supporting the brackets under the cornice are of brick and add a pleasing touch of color to the wall surface, while the method of laying the roof tiles

THE REIDERMEISTER HOUSE
ENGLEWOOD, NEW JERSEY
WILLIAM K. BENEDICT, ARCHITECT

gives a color to the roof that is exceedingly happy. At either end of the building are roofless piazzas, or pergolas (if a feature of this kind can be called a pergola), with canvas loosely stretched for covering. An architect's house usually possesses some features of interest beyond the ordinary house. The architect can do for himself what he dare not attempt with his clients.

The Reidermeister house is much like the MacKenzie residence with the difference that the window trim, copings, gables, and other details are dark instead of light. The composition is an interesting one, with the two unequal gables against the main body of the house. Shrubbery over the wall in the foreground will greatly improve the general appearance.

The residence of E. S. Hall at Water Witch reverts to the original Spanish type, but with the detail subdued and kept in good taste, while quite in accord with the general design. The setting is excellent and doubtless adds to the attractiveness of the place, but even without this setting the house would not lose its good qualities.

The house at Cedarhurst, Long Island, is again of the Spanish character with tendencies toward Italian. It resembles rather the architecture of the island of Majorca

RESIDENCE OF E. S. HALL
WATER WITCH, NEW JERSEY
LYMAN A. FORD, ARCHITECT

than either the Spanish Colonial or that of Spain itself, and is a simple, quiet, and expressive piece of design. Many unsymmetrical country houses appear casual, and while this does not detract from their interest, when placed beside a design so sober and thoughtful as this they lose in value. The most remarkable feature of this house is the employment of color in the frieze between the third-story windows and in the lunettes above the second-story windows. The architect felt the need of some colored band to reduce the apparent height of the building, and to decorate what would otherwise have been a very plain surface. This was effected by mixing earth colors, ocher and sienna, in the cement of the final coat. How excellent was the resulting appearance can only partially be seen in the photograph where the pattern is visible but not the color. Its durability was tested within a few hours after the laying of the cement by a heavy rain-storm without any damage. This is a very inexpensive form of decoration which Mr. Boynton only has used, and deserves great attention, for it is by employment of such features as this, cheap in themselves, with great lasting qualities, and splendid decorative effect, that small American houses can be made beautiful.

RESIDENCE AT
CEDARHURST, LONG ISLAND
LOUIS BOYNTON, ARCHITECT

The Taylor residence is in many respects the most suitable adaptation to northern conditions of Spanish architecture that has been done in the neighborhood of New York. While Mr. Atterbury's Havemeyer houses were built of stucco of a gray color, quite in harmony with the beaches and general barren conditions of the sea-shore, Mr. Taylor's house is built of rough stone with a tile roof to blend with the material surroundings. The situation of this house is excellent, set as it is on a bench of the slope of a rocky hill. The house is exceedingly vigorous in character, but without losing the refinement essential to the best results, and has many details which are of uncommon interest. The balconies of the second story afford a delightful view, while the arrangement of piazzas and terraces seems ideal. The treatment of the railing and the chimney-caps are both exceedingly interesting. The problem was a difficult one in this house, since it had to be long and narrow, both because of the slope of the ground and so that all the rooms might obtain thorough ventilation. Every color used was one which was in harmony with the natural ones, with the result that this style, quite foreign to Connecticut, is most happy in combination with its surroundings.

RESIDENCE OF MR. TAYLOR
NORFOLK, CONNECTICUT
TAYLOR AND LEVI, ARCHITECTS

Some idea of what has been done along Spanish lines may be gathered from the foregoing examples; and a fair summing up of them would show that while beautiful as they are and skilful as is their handling, they are more suited to warm climates than to the Northern States, not only from a practical but from a sentimental viewpoint.

CHAPTER VI

AMERICAN FARM-HOUSE

BECAUSE of the rough conditions which prevailed in the newly settled regions, and the crudity of the implements to be found in districts remote from the closely settled portions of the country, there was developed in Colonial days an architecture distinct from the recognized Colonial type. In the "back settlements" and on the frontier the type persisted for a long time, until with modern processes of manufacture and transportation, galvanized iron and canvas took the place of the materials wrought out by hand in older days. There was very little of what schoolmen would call architecture to be seen in these buildings. They were simply built as rapidly and cheaply as possible to house the settlers until more finished structures could be built, and were only a step in advance of the log cabin and the sod hut. While most of them were totally lacking in an element of design derived from older

sources, many of them possessed an unsophisticated charm of proportion and material which commends itself to minds tired of the city and every reminder of it. Picturesqueness is their dominant quality. They are rarely dignified, never formal, but possess the same charm that rough camping life in the woods has for the dweller in the city. Native to no particular locality, they vary little from Maine to Florida and, whether one hundred and fifty or only fifty years old, have served to inspire much of the pleasantest of the country work of the present generation. They are familiar to us all. While the Colonial type was of the villages, these were of the open country, the homes of farmers and fishermen.

It was to them that American country architects looked for inspiration when, some thirty years ago, the art of country-house design began to be revived. In the new work the original lines were almost lost under a maze of jig-saw work and elaborate turning, but the basis was the farm-house type. Of late they have not been so often copied. So much of the first work done with them as a motive was so bad that designers fought shy of the style. Now, when the "back to Nature" and "The Simple Life" ideas

COTTAGE FOR MISS MARIA GREY
FOX POINT, WISCONSIN
MYRON HUNT & ELMER GREY, ARCHITECTS

have much force, interest in them has naturally been revived and they are gradually coming to their own as one of the great sources of modern design.

The residence of Miss Grey at Fox Point, Wisconsin, is very close in its simplicity of design and color to those plain, almost crude, farm-houses of the poorer class of settlers. Like many of the old examples it is built around a central chimney. The use of a single central chimney in old times was, of course, common, because the chimney was the most difficult thing in the house to construct, and the joint between the roof and the chimney gave most trouble to a generation too poor to buy lead or copper, and to whom tin was almost unknown. The rough stone terrace wall across the front of Miss Grey's house is another reminder of the time when, to clear the fields of stones, the farmers built their walls of them. The same careful touch is observable in every part of the design, resulting in an almost perfect preservation of the old spirit of simplicity.

The residence at Bryn Mawr Park is quite similar in character, but with certain additional features which have been introduced to the type through its use in sea-shore

MR. JONES' COTTAGE
BRYN MAWR PARK, NEW YORK
SULLIVAN W. JONES, ARCHITECT

cottages. The piazza under a portion of the main room is one of these, as is the use of casement-windows throughout, and the rough stone chimney. A semi-bungalow, like this cottage, is gradually becoming the accepted way of building mountain and sea-shore houses for summer occupancy, and the farm-house is the logical and fitting style to use.

The Bendin Rode cottage is of the same character, the lower story and chimney being of stone, and the upper story of shingles. This house is probably the best suited to its position of any illustrated in the book. It follows exactly the crest of the little hill on which it is set, and is arranged so as to secure the shade of the trees at the proper places. It seems fairly to grow out of the ground, so perfectly are its lines adjusted to its position. As has elsewhere been pointed out, harmony between the site of the house and the style employed is essential to perfect composition, and this example more than any other brings out this point. The dark color of the stonework, the rough texture of the hand-made shingles, the simple cornice up the gables, and the use of a gutter along the eaves instead of an elaborately molded cornice, all blend with the informal and natural

BENDIN RODE COTTAGE
HAVERFORD, PENNSYLVANIA
WALTER SMEDLEY, ARCHITECT

treatment of the surroundings, while every feature recalls the farm-house from which it was derived. The shutters upon the extension at the rear are thoroughly in keeping with the remainder of the design, and the pergola at the end of the extension blends so well with the surroundings as to make it almost unnoticed except upon close inspection. Formal garden there is none, but gardening in the sense of development of the surroundings to fit the house is here in its highest degree.

The Lygert house at Germantown, Pennsylvania, is very like the Bendin Rode cottage in the shape of its masses but the detail is of a more conventional kind. This house is not built far out in the country, but in a suburb of the city, and the materials are therefore of a more properly finished kind to suit its location. Like many of the old farm-houses, around which villages have grown, it is placed very close to the street, a position generally avoided nowadays if possible, because of the dust from the road and the publicity of the piazzas. The thick growth of vines along the fence and the small openings between the pickets are here employed to overcome, as far as may be, these annoyances, while they improve at the same time the setting of the building.

The Lord house is another successful treatment of a house set close to the street. Here the heavy columns of the pergola and the high wall at its termination shield the occupants from the dust and view from the road, while they give a charming spot in which to grow flowers and live out of doors during the summer. Such a treatment as this is, of course, foreign to the primitive type, but the simple lines of the roof, the rough stonework of the first story, and the informal character of the building all the way through are alike impressed with the farm-house character. The stonework of the chimneys is of unusual charm as is the treatment of the porch under the overhang in front with stone arches at either end and a tremendous stucco column in the center. In many of the details of its handling this house is like the Woodmere Land Company's office, illustrated in the chapter on Dutch Colonial, and exemplifies how with different root-motives a characteristically modern treatment can be obtained. The sturdy and solid treatment apparent in all Mr. Keene's work, and which, combined with the original and playful fancy that has made for him his great reputation as a designer of country houses, is in this house carried to its furthest point. It is in the ex-

F. P. LORD HOUSE
EDGEWORTH, PENNSYLVANIA
CHARLES BARTON KEEN, ARCHITECT

treme of modern design as logically conceived, and is executed with a beauty and simple richness of detail that is neither bizarre nor extravagant, although utterly unlike the conventional forms. While not the best of Mr. Keene's houses it is perhaps the most interesting and fullest of suggestion for the lover of country-house work.

The Underwood residence is marked by many English characteristics. The dormer and gable over the porte-cochère have, instead of cornices, an English "verge-board," while the brackets under the eaves and the square posts of the piazza and porte-cochère are also English in treatment. The main body of the house is carried over both the piazza and porte-cochère, as is often done when more sleeping-rooms are required than living-rooms upon the first floor. This affords an easy, cheap, and pleasant way of obtaining the desired result. Of course for an all-year-round residence this is not apt to be satisfactory because the rooms over the piazzas are difficult to heat, but in summer they are the coolest ones in the house. The color scheme is excellent and well adapted to the style.

The Bates cottage at Wyoming, New Jersey, is composed of such various elements that its inclusion in this chapter

THE UNDERWOOD RESIDENCE
FOX POINT, WISCONSIN
ELMER GREY, ARCHITECT

is on account of its general character rather than because of any specific likeness to type. The treatment of the dormers might be either English or Holland Dutch, and the big bow-window in the front might also be derived from either of these styles, yet the general composition is that of the old time farm-house. The finish of the stone walls at the ends with a wide board along the top is one sometimes employed in primitive work, and if not the only, it is certainly one of the very few modern instances in which it has been used. The treatment of the little gate leading to the road pierced through a continuation of the gable-end on that side is unusual in the extreme, and its combination with the brick terrace across the front, leading to the garden, is very charming. There are three distinctly different types of windows used on this elevation. One of small square panes in the bow-window, one of diamond leaded panes in the dormers, and the other of single panes in the circular headed windows at the left of the door-way. It is difficult to recall any other house where that has been done, and though perhaps not a very desirable thing to imitate it is here very delightful. As in the Bendin Rode cottage the harmony between the build-

THE BATES COTTAGE
WYOMING, NEW JERSEY
JOY WHEELER DOW, ARCHITECT

ing and its surroundings is excellent, and by the liberal use of vines and the preservation of the trees close to the house, the architect has succeeded in obtaining the effect of fitness which constitutes the appeal of old work to the artistic eye.

It was mainly in their intimate fitness to their surroundings that the older farm-houses are beautiful, and the success or lack of success in present-day work depends very largely upon the handling of this element. The proportion must, of course, be pleasant and the composition happy, but in a style such as this where detail plays a small part, it is essential that the house and its surroundings should form a complete picture without any intrusive or discordant element.

CHAPTER VII

ELIZABETHAN

ALL the houses illustrated in the chapters preceding this one have been derived from early work in the United States. There are, however, many houses whose precedents must be sought elsewhere, and in most instances these may be found in England. English domestic architecture is the most delightful in the world, and is the only one whose traditions have continued without interruption up to the present day. It has varied during the course of years, but each variation has been evolved slowly and naturally from the preceding period.

The architecture under the Tudor kings, such as is familiar in Haddon Hall, is the earliest country-house architecture which has an appreciable influence on present-day designs. Before that time the larger houses were castles, built for defense and not for comfort. At the dawn of the Renaissance the Tudor architecture was modi-

fied by the Renaissance impulse and became what is now called Elizabethan; and with the growing knowledge of Classic forms Elizabethan was transmuted into Jacobean. During the time of the civil wars there was little or no building in England, but under Charles II English buildings became very strongly influenced by the Romans, owing to the growth of knowledge of the Classic period gained by Charles II and his nobles, during their stay in France. This type of architecture was brought to a fuller perfection under Queen Anne, for whose favorite general, Marlborough, the famous palace "Blenheim" was built.

Under the four Georges architecture became much more refined in detail and lighter and more delicate in every way, and what we now call Georgian architecture reigned supreme. It is from this type that our American Colonial architecture was derived.

During the nineteenth century there was a revival of interest in Gothic forms which has continued up to the present time.

Now English architects are using both the Classic and the Gothic styles and are fusing them into one single type, which, in addition to its original components, is strongly

influenced by the modern art spirit, which we know best under its French title "Art Nouveau." This deliberate combination of two styles so strongly opposed as Classic and Gothic is something which has never previously been attempted, and the fact that it is in the highest degree successful, is one of the strongest ocular demonstrations of the tremendous art movement which is now visible throughout all the world. It is true that the Elizabethan and Jacobean styles were combinations of Classic and Gothic, but they were only the preliminary attempts of architects trained in Gothic to design in a Classic way; and the preliminary attempts of men, who, without books, pictures, or any information other than that given orally, were groping in the dark for what was to them a new style. The result would be much the same if our dressmakers should attempt to imitate the French styles without any knowledge of them aside from what instruction their customers could give. The result unquestionably would not be French, but were the dressmakers people of taste and experience, one could reasonably expect charming and unusual patterns. Such was the result in architecture under Elizabeth, and there was evolved a system of building, largely of wood, which

was of extraordinary charm and has been a continuing delight to the present day.

All styles of architecture are influenced to a marked degree by available materials, and as what we know as half-timber construction was the easiest and most common at that time, the term "Elizabethan" has become almost synonymous with half-timber construction. It is in that sense here employed.

Half-timber construction is the framing of the building in wood, generally of heavy oak beams, and the filling in of the vertical walls between the beams with brick or stone, which was generally plastered on the exterior, leaving the outside of the wood exposed. Of course construction in this manner was not limited to England; many of the most beautiful examples are found in France; but our architects are not so apt to seek in France for their precedents as in England. And so, for purposes of comparison and illustration, it has seemed desirable to group all photographs of half-timber houses under the generic title Elizabethan. Real half-timber construction is not as enduring as true masonry, nor is it so easy to repair as a construction entirely of frame: and it is more expensive than either. For

THE FINE RESIDENCE
PRINCETON, NEW JERSEY
COPE AND STEWARDSON, ARCHITECTS

these reasons practically all modern houses where the quaintness and richness of the old half-timber work is sought for are built of frame, and the exterior plastered and covered with thin strips of wood between the panels of plaster. The construction is in a way a sham, as the woodwork which appears on the face of the building has no relation to the structure, but as this construction is exceeding decorative, and as it forms a durable and water-proof covering for the outside of the house, its use is common and growing in favor.

The Fine house at Princeton, New Jersey, is one of the best examples of houses of this type in this country. Photographs cannot do it justice because the color scheme is largely lost. The lower stonework is of gray, the woodwork of greenish-black, the plaster nearly white, and the roof red. The house is very close to the Elizabethan period in its design, the double gable on the front being common in that period, and for a few years later, while the ornamental timber-work just above the second floor line and the verge-boards (as the overhanging cornices on the gable-ends are called) are both characteristically Elizabethan. The oriel windows on the first floor are very de-

RESIDENCE OF MR. E. P. COE
ENGLEWOOD, NEW JERSEY
AYMAR EMBURY II, ARCHITECT

lightful both within and without, far surpassing in effect any octagonal or square bay-window because of the great quantity of glass area. These would form window-seats in the rooms and windows of this, or similar design could be used on almost any kind of house. Chimneys, while a little-noticed part of the building, are yet very important to the general appearance, and these seem exactly right for the house since they are both archæologically correct and admirably well fitted in size and shape to the general proportion. Chimneys ought always to be carefully studied; it is not necessary to make them very elaborate, but their height and width and thickness should always be such as to get the proper relation between their size and the size of the building. It is unfortunate that in this reproduction the beautiful carving on the hood over the front doorway cannot be very well seen, nor is the method of laying the stone visible except in the shadows. It has big quoins on the corners, contrasting well with the small stones and wide, white joints of the filling between, and is neither too rough nor too smooth. Very rough stonework such as is used in "rustic" houses is apt to look as if the wall had no mortar in it and was liable to fall down at any moment;

F. M. NICHOLAS HOUSE
UNIONVILLE, OHIO
FRANK B. MEAD, ARCHITECT

on the other hand, stonework where all the faces are perfectly smooth and the joints narrow and straight looks too hard and sharp, and lacks all the interest of old work. As has often been said before, the charm of old work lies in the texture of the wall surface, and much of that charm can be obtained by the careful use of materials not to imitate the old work, but to obtain a texture which is in itself pleasing.

In the Coe house an attempt was made in a similar way to get a texture in the brickwork; and in other respects the working out of the details is like that of the Fine house. The dormer-windows are the only portions which call for especial comment and are both good in design and eminently fitted to the house, although not at all like old Elizabethan work.

The Nicholas house is almost entirely of half-timber, a form of construction which even in the most beautiful of the English half-timber country houses is apt to become tiresome because of the glaring contrast between the light and dark members. Half-timber work is best adapted for use in only a small part of the building, and a house all of half-timber is a pretty difficult thing to handle; but in the

BALDWIN RESIDENCE
DETROIT, MICHIGAN
STRATTON AND BALDWIN, ARCHITECTS

Nicholas house the ill effect of too much half-timber work has been to some extent overcome by the big chimneys and stone base, and the great extent of roof surface, and the whole scheme is well executed and proportioned with many bits of delightful detail. Exceedingly charming is the carriage entrance underneath the wing at the left, with the house carried entirely over it. The manner in which the service wing is cut off from the front portion of the house by big hedges also merits attention, and serves to strengthen the oft-repeated statement that it is largely upon the surroundings that the beauty of a house depends.

The Baldwin residence is a very delightful combination of brick, cement, and half-timber, half-timber being used in the gable-ends, and stair-tower in the corner, where a lighter form of construction might naturally be expected. The blank brick wall on the wing to the right with the mass of ivy over it is an experiment which most clients would have refused to try, but a large wall surface properly treated can be quite as charming as any group of windows. An architect should never forget that the proper relation between walls and windows can be obtained in other ways than by the symmetrical placing of the windows, as is made

GATE LODGE FOR W. K. VANDERBILT, JR.
"DEEPDALE," LONG ISLAND
JOHN RUSSELL POPE, ARCHITECT

evident in this case. The house is modern English of the pronounced type that is being used in England to-day; and still has a certain atmosphere which marks it as American. To what this is due is impossible to point out, yet, while thoroughly "English," it could not be mistaken for the work of English hands.

The gate lodge at Deepdale is probably the only house of genuine half-timber construction throughout that is here illustrated. It is built with a frame of heavy chestnut timbers filled in with brick eight inches thick and plastered on the bricks. The color scheme was very carefully studied, the timbering being stained dark brown, and the stucco gray, warmed up a little with yellow ocher, while the roof was of red tile. The effort to obtain the charm of old work was here made by the use of old roof tiles, from a demolished Moravian church in Pennsylvania, and as may be seen from the photograph it was exceedingly successful. It is unfortunate that the photograph does not do justice to the timber brackets under the overhang, for they are delightful pieces of carving. The chimneys here, as in some of the other cases, have been carefully studied, and the combination of brick and stucco is well worth imitation.

SCOTT RESIDENCE
PELHAM MANOR, NEW YORK
LOUIS METCALFE, ARCHITECT

The whole design is French in treatment rather than English, and shows how closely the two styles were allied.

The Scott residence at Pelham Manor has the two wings of cement and the connecting portion of the second story half-timber, a good motive for a house, and here excellently executed. The only weak spot is the piazza in the right-hand wing, where the piers seem to be too light to support the wall above. The whole color scheme is also good, the gray cement with the black timbering and the white sash harmonizing very well, and giving enough difference in color without too sharp a contrast.

Mr. Jackson's residence at Cambridge, Massachusetts, is like most of the houses which architects build for themselves, quite unusual, and is as charming as it is unique. Architects often are held too much in check by their clients; were a freer rein given to them, especially in the matter of exterior, results would be, on the average, better. A client inevitably desires his own personality expressed by his house, and the architect is unable to entirely eliminate his, and the result is a compromise, often satisfactory to neither. This condition cannot be bettered except by one of them giving up to the other, and as a rule the client

MR. JACKSON'S RESIDENCE
CAMBRIDGE, MASSACHUSETTS
ALLEN W. JACKSON, ARCHITECT

should select an architect whose work appeals to him and leave the design entirely in his hands. Were this the case, we would have oftener a house like this; in many respects unusual. While the combination of brick, half-timber, and cement is often used, it is seldom so happy as here. The little entrance porch is a feature which might be copied to advantage on a much smaller house than the one here illustrated, and though the carriage gate at the left of the building would probably not commend itself to the average person who was considering building, it forms an agreeable change from the ordinary.

The Fassett residence at Norfolk, showing strongly the influence of the Art Nouveau in England, recalls the work of Lutyens, the great English architect, and that of his followers. The treatment of the stone piers running up through the two stories at the sides of the gables with the projecting woodwork between, supported on brick and wood brackets, is unique. The wood brackets below the second-story windows and the projecting beam-ends in the verge-boards are painted a dull red, which adds to the interest of the house and gives an unusual effect. The more carefully the whole composition is studied, the more

THE FASSETT RESIDENCE
NORFOLK, CONNECTICUT
TAYLOR AND LEVI, ARCHITECTS

the cleverness of the design becomes apparent, and while to the minds of many it will not make as great an appeal as more staid work, it is brilliant beyond most.

The little cottage at Lawrence Park is one of those simple English houses constantly becoming more general in our suburban towns. While it is by no means free from defects of design, it is so quaint and delightful that these may be easily forgiven it.

The Rabbitt house is quite different from any other in the chapter. Consciously or not its designer has been strongly influenced by the German Renaissance half-timber work, but has succeeded in eliminating the crudity and vulgarity often found in that period. The bay-windows on the second story are clever beyond the ordinary, and the arrangement of the first-story openings below them, while unsymmetrical, has the quality of balance which is needed to make a perfect design. The broad cornice returning across the gable-ends is unconventional and daring, and the use of leaders to form brackets is excellent. Worth noting is the trim of the four grouped windows on the first story at the left with the Jacobean type of pilasters and the breaking of all the moldings around the heads of the

COTTAGE FOR MRS. BISLAND
LAWRENCE PARK, NEW YORK
WILLIAM A. BATES, ARCHITECT

pilasters. This same type of pilaster was employed both in Germany and in England during the seventeenth century and is now generally condemned by architects who have not the skill to use them as has here been done.

The residence at Oyster Bay, Long Island, is so wonderfully charming in every way that no single viewpoint serves to bring out all its delightful features. The photograph reproduced here was chosen because it showed better than any other the mass of the house, although much of the best of the detail is hidden. This house, like the gate lodge at Deepdale, is of genuine half-timber construction with the brick filling left unplastered. The house is in a general way derived from big French farm-houses, many of which were almost châteaux, but is so greatly modified by the introduction of modern elements that its prototype is almost lost sight of. The great strength in modern design lies in precisely such adjustment of old motives to suit modern conditions and their combination with new motives as is here done. It is unfortunate that in this photograph the color of the woodwork, the brickwork, and the roofs is not more clearly differentiated. A tower seems almost impossible of successful introduction into the design of a

THE RABBITT HOUSE
WYOMING, NEW JERSEY
JOY WHEELER DOW, ARCHITECT

modern house; that it is possible, and not only possible, but under certain conditions the best thing to do is here proved; yet it is only by the careful study of the roof forms and the treatment of the corners with vertical lines that so beautiful a result can be obtained. Any further detailed critique is not essential; the house itself is its own best exponent.

Black-and-white photographs cannot properly show the best feature of the English houses,—their color. As Colonial work is mainly a study in green and white, sometimes with red brick, one cannot go very far wrong in the color scheme for that style. When, however, it is necessary to combine into a harmonious whole the varied colors of the materials used in half-timber work, the architect is at liberty to indulge his fancy to almost any degree, and upon his color sense rests, to a large extent, the success of the design. There is a great chance for unusual and striking combinations such as the red beam-ends of the Fassett house, and the white leaders under the black cornice in the Rabbitt house. If a man be not careful he will inevitably ruin the best of designs, while the architect who treats his house as an artist does his picture, keeping in his mind not only the

RESIDENCE AT
OYSTER BAY, LONG ISLAND
GROSVENOR ATTERBURY, ARCHITECT

various colors of the house, but the colors of the background and the garden work in the foreground, will, by the use of half-timber, achieve a success impossible in any other style.

CHAPTER VIII

MODERN ENGLISH

IN the preceding chapter, houses of English precedent in which half-timber is used were included; in this chapter the English houses of cement, brick, and stone will be taken up.

In England most of the houses are of masonry, frame houses being almost unknown, and the roofs are usually of slate or flat tile. Here a large proportion of the houses are of stucco over wood framing and the roofs are of shingle. This has resulted in a loss of the deep-set windows of English houses, but as long as wood construction continues to be cheaper than masonry, it will continue to be employed for houses of low and moderate cost. Fortunately the time is rapidly approaching when we, like the English, will be compelled to use wood only for trim and floors; when that time comes, instead of the frame buildings now used, we will, in all our houses, have masonry

construction and its corresponding advantages of deep-set windows and general sturdiness of appearance.

It is characteristic of English work to emphasize the lines of the walls rather than of the roofs. A wide overhang is seldom employed; often the walls project above the roofs forming parapets, such as were used in medieval times and in English architecture alone have persisted to the present day. The roof is always subordinated to the wall treatment, and in all those houses whose genesis can be traced even indirectly to Gothic times, the cornice is either entirely omitted, or its position is faintly indicated by a string course of small moldings. These peculiarities are found alike in stone, brick, and plaster houses, and probably no other style takes the material into account in the design so little.

At the same time the use of material is invariably carefully studied by the English architects in an attempt to harmonize the colors throughout the design and also to enrich wall surfaces by diaper patterns formed of the materials themselves. In brickwork this is done by using different colors; in stonework by using different kinds of stone or by using some stone with much rougher surfaces

THE HOWARD RESIDENCE
BROOKLINE, MASSACHUSETTS
CHARLES A. PLATT, ARCHITECT

than others, so that the pattern is introduced by the different quality of the shadows. This treatment may be greatly elaborated and the patterns can be infinitely varied, and some of the most interesting of the English work both new and old depends largely upon this feature.

The English influence over American domestic architecture has been constantly growing in power, very greatly to the advantage of American work, and whether the types here copied are derived from English work of the present time, or hark back to some earlier "period" of English architecture, they are rarely used quite as an English architect would handle them. There is a certain American spirit noticeable in all which it seems impossible for an architect in the United States to avoid, no matter how deeply he imbues himself in the work of the English past.

Formality is the least requisite quality of English architecture, and in the sense that dignity is formality, they lack that quality. A charm impossible of definition takes its place; quaintness, homeliness, and comfort are its characteristics, and in order to be successful they are inevitably picturesque.

The Howard residence at Brookline, Massachusetts, of

THE JACOBEAN HOUSE
BROOKLINE, MASSACHUSETTS
WILLIAM WHITNEY LEWIS, ARCHITECT

which Mr. Charles A. Platt was the architect, is a very simple and sober example of English work of the modern type. Mr. Platt has done very little work along these lines, most of his houses being of Colonial origin with Italian influence, as has before been said; but as if to illustrate his versatility he has given us in this house a delightful example of the English type. Brookline being, par excellence, a Colonial town, the house is very properly simplified so as to be in harmony with the spirit of the place, and the doorway is treated in a classic manner. The street front is composed with a double gable in a manner quite characteristic of the English, the gables being set very close together. It is symmetrical without being formal, and still is picturesque enough to satisfy the most exacting enthusiast about English work. No overhanging eaves or "verge-boards" — as the cornices up the rakes of the gables are called in English work — are employed. They are seldom used in England except on half-timber houses, and are very properly omitted from this design.

The architect of the second house illustrated in this chapter is not known to the writer, but the house is also at Brookline. It is proportioned in a similar manner to

RESIDENCE OF MRS. GARLAND
HAMILTON, MASSACHUSETTS
WINSLOW & BIGELOW, ARCHITECTS

the Howard residence, but instead of being modern English in type, is closely studied from the Jacobean work. The decorative form of the gables was very popular in the time of James I, and the use of brick with stone coigns, small finials on the tops of the gables and the ornamental chimney-pots are all characteristic of the time. While the house is by no means so dignified or so good in design (if there is any absolute standard of good in architecture) as most of the others here illustrated, yet it has a certain charm and quaintness which make it well worth while illustrating.

The Garland residence is a splendid example of the big handsome, many-windowed Elizabethan type of house. The plan with the wings at either end and the shorter projection in the center — in this case reduced to a bay-window — resembles the letter E, and was formerly supposed to have been adopted in honor of Queen Elizabeth. Whether this is so or not, it was a favorite type of plan in Elizabethan days and one which, apart from any sentimental reason, is an exceedingly good one, permitting the large rooms to go on the corners where they should be, with the other rooms between. Judging from the exterior

GATE LODGE OF MR. ERNEST A. HAMILL
LAKE FOREST, ILLINOIS
SPENCER & POWERS, ARCHITECTS

the staircase goes up over the front door to a large landing lighted by a great number of leaded-glass panes. The gables are like those of the old houses in the process of evolution from the true Gothic type to the Jacobean type of gable shown in the Brookline house just spoken of. Both in mass and in detail this is a very nearly perfect example of the highest class of English country work. Built of masonry throughout, even to the mullions and transoms between the windows, it adheres much more closely to the old lines than is common in present-day architecture. It is nevertheless vigorous, sturdy, free from any trace of mere copying, and full of the right quality of pure design. The dormers, in marked contrast to the highly ornamented ones of Colonial work, are as simple as a dormer can possibly be, yet are in perfect keeping with the rest of the work. The brickwork is laid in a rich pattern all the way through, although this is difficult to see from the photograph because of the "efflorescence," a white stain on the brick, due to the salts in the lime and the action of the weather. This decorative treatment of the brickwork is one feature of which architects are taking more and more thought, not only in big houses such as this, but in the smallest type of cottages

THE BORIE RESIDENCE
JENKINTOWN, PENNSYLVANIA
WILSON EYRE, ARCHITECT

where only the chimneys are of brick. It is but a little more expensive than running the bricks straight, and the appearance of the house is markedly enhanced by this feature. The gardens also are well carried out. There are no great masses of bloom, but the treatment of the paths, steps, and terraces is such as to display to the best advantage the beauty of the building. As has often been said before, and cannot be too often repeated, a proper treatment of the grounds to form a proper setting for the house is indispensable in all country work, be it large or small.

Take the little gate lodge of Mr. Hamill, where the garden is reduced to a minimum. There are only simple flower-boxes, one group of shrubs in the foreground, and a plain fence to shut off a clothes-yard, yet they are exactly what is needed to keep the lodge in sympathy with its surroundings. Without foliage the house would probably look bald and plain; as it stands it is charming. While the lodge is of brick, like the two preceding examples, the bay-window is of wood, as is proper in a projection from the main building; and while derived from the work of the same period as the Garland house, it is much more modern in treatment. A house of this size and of this character would be very

THE RICE RESIDENCE
IPSWICH, MASSACHUSETTS
WILLIAM G. RANTOUL, ARCHITECT

little more expensive than the cheap wooden house usually built, and would be infinitely more unique and attractive.

The Borie residence at Jenkintown, Pennsylvania, is very modern in type, and is an exceedingly interesting combination of brick and stucco—brick for the first story and stucco above, with the copings and chimneys also of brick. While in general the house is English, there are certain details suggestive of Colonial work, especially a sort of Germantown hood in the angle. As in several of the other cases noted, the brickwork is very interesting, the joints being exceedingly wide and pointed up with white mortar, a combination which is always pleasing, and which Mr. Eyre was one of the first of our architects to adopt.

The Rice residence, Ipswich, Massachusetts, is another of the very large type of English brick houses, and by the use of this style all the homelike character of a small house is preserved as would be impossible with Classic architecture applied to a building of this size. The little forecourt at the right of the picture is an unusual and charming feature, while the extremely open treatment of the one-story dining-room set in the angle is bound to be agreeable on the interior. Where practically all of one or two sides of a room

THE C. P. FOX HOUSE
PENLLYN, PENNSYLVANIA
COPE & STEWARDSON, ARCHITECTS

is of glass, the room is apt to be pleasant, and although this treatment is becoming less unusual than it was a few years since, it has not yet been widely enough adopted. Single windows giving much glass area would appear to weaken the wall, and even a parapet such as is here used would seem to crush a single window below; but where it is broken up into three or four smaller ones, and these in turn treated with small panes, a structural strength of appearance is produced which is essential to proper design. The treatment of the front of the Bull house, shown in a former chapter, is along these lines; and it may be interesting to compare the same treatment executed in entirely different styles in Mr. Bull's small semi-Colonial cottage and this big important English building.

The Fox residence is of the Tudor type, modified to present-day requirements, that is most used in England at the present time, and which is among the most satisfactory styles to use. The well-known English architect Voysey has done many houses of precisely similar character, but with his window-openings much smaller, reduced, in fact, to a size which no American owner would permit, largely because of our hotter summers. This house is built of con-

RESIDENCE OF DR. DAVID MAGIE
PRINCETON, NEW JERSEY
COPE & STEWARDSON, ARCHITECTS

crete, the exterior in rough cast, and the door-opening at the extreme right of the picture is of stone.

The Magie house, by the same architects, is similar in character but with the changes which befit its construction in different materials. The stonework is of soft gray, with very wide white joints giving a beautiful texture to the wall surface. The wood piazza at the left is especially worthy of attention as it is admirably designed to form a single composition with the house, a very difficult thing to do with a piazza in English work, without employing the same material of which the main body of the house is built. Of special interest too are the leaders with their big copper leader-heads. For some reason the artistic treatment of leaders has been neglected by most American architects, although in the older work in this country every little farm-house, no matter how small, had its carefully designed lead leader-heads and leaders. Nowadays it is the exception rather than the rule to find any attempt to use the leaders as a decoration. They are usually treated as a necessary evil, and not as a feature which can, if desired, add to, rather than detract from, the design.

The Wyeth house at Rosemount, Pennsylvania, is by the

RESIDENCE OF MAXWELL WYETH
ROSEMOUNT, PENNSYLVANIA
WILSON EYRE, ARCHITECT

same author as, and similar in materials and design to, the Borie residence. The use of brick walls to close in the foreground and what is probably a clothes-yard at the right, gives a delightful privacy which is essential to the completeness of country life. The mass of the house is exceedingly varied and has "that balance of composition" which is generally produced only by symmetry. The house, although playful in treatment, has quietness, dignity, and real character.

The next two houses illustrated, the Walker residence at Glencoe, Illinois, and Mrs. Bisland's cottage at Lawrence Park, New York, are of about the same size and the same materials, derived from the same motives, and are as far apart in appearance as if one had been Chinese and the other Greek. The Walker house is strongly tinged with the Chicago variation of Art Nouveau in the introduction of strong horizontal lines. The older English architecture was an architecture of vertical lines, and it is this change that has produced the difference in sentiment.

The Bisland cottage is a derivative of the little English farm-house which has flourished without any marked variation from the time of the Norman Conquest until the

THE P. B. WALKER HOUSE
GLEN COE, ILLINOIS
SPENCER & POWERS, ARCHITECTS

present day. The imitation, in shingles, of the thatched roof, is very clever, although possibly not a sincere or straightforward piece of design. Both houses are of frame construction with stucco on the outside, bringing the window-trim flush with the outside wall, and no recessed windows are possible.

A much less extreme treatment of the shingle roof with softer lines is shown in the next illustration, a cottage at Cedarhurst by Louis Boynton. In this the roof is by no means so dominant a feature as in the cottage at Lawrence Park and no attempt is made to produce the appearance of a thatched roof; only the softness of outline characteristic of thatched roofs is sought for. Another way of softening the rigidity of outline is shown where the longer slope of the gables comes over the piazza, the roof sweeping out in a broad curve to connect the house more intimately with its surroundings. English of the present-day type, this house, while simple to the extreme, possesses all the charm of the much more elaborate houses before illustrated. It is by no means necessary that a house should be big to be successful. Our large real-estate companies are coming to realize this, and are employing the cleverest

COTTAGE FOR MRS. PRESBREY BISLAND
LAWRENCE PARK, NEW YORK
WILDER & WHITE, ARCHITECTS

men they can find to design their work, and their success is seen in this house. The lattice around the porch-openings and the hood over the front door are the only features added for merely decorative purposes; all the rest is straight structural work as cheap as can be well built, but the architect, through the proportion of his mass, and the careful adjustment of the details of the window-openings, has achieved a result that could not be bettered by any expenditure.

These eleven houses illustrate pretty well the various possibilities of the English type. They are from all parts of the United States, and show that the style is by no means localized but that its influence is wide-spread and deep-seated. While we are only to a small degree of English blood, our laws, our customs, perhaps even our minds, reflect England more than any other country, and it is therefore only natural that in architecture as well we should turn to England for inspiration, especially as it is in England that the best domestic architecture of the world is to be found.

A HOUSE AT
CEDARHURST, LONG ISLAND
LOUIS BOYNTON, ARCHITECT

CHAPTER IX

ITALIAN

THE use of the Italian motives in modern American country houses is entirely due to the influence of travel and education upon architects and their clients. Italy has long been a land of dreams to art lovers the world over, and even the medieval architects working in the Gothic period, owing no trace of their design to Roman times, thought and wrote of Rome with a kind of awe. Italy has furnished us, in her villas and gardens, the completest and most beautiful schemes for life in the country which have ever existed; and as long as these monuments of Italy, and even the records of them endure, they will serve as inspirations for the dweller in the country.

For our use they have one fault; their great size and rich ornamentation makes them difficult of reduction to the more modest demands of America to-day. Formerly only the very rich could live far from their occupations;

MR. BIGELOW'S RESIDENCE
READVILLE, MASS.
WINSLOW & BIGELOW, ARCHITECTS

now the improved methods of transportation have made it possible for people of moderate means to live in the country and still earn their livelihood in the city.

The style is one foreign to America and only by certain adjustments of details can it be made to meet our requirements. The roofs were very low-pitched, because in the climate of Italy snow is infrequent and no provision is necessary against its lodgment on the roof; and the windows were small to keep the houses cool in the same way as a cellar is cool.

Adaptations of the Italian styles built here are necessarily widely different from the originals. We require large windows to give a maximum of sun and air in the rooms. It is true that by improved methods of roof-building we have made flat roofs possible; these, the wide overhanging eaves, and the general masses with a certain proportion of detail, are all that remain to us of the original Italian. As was noted in discussing Colonial work, the Italian buildings have had a great influence upon American in the question of detail. A good proportion of the so-called Colonial houses being built to-day have had their cornices, columns, and other decorative features copied very closely from Italian work, and it may be said, to their lasting advantage.

RESIDENCE OF SAMUEL CABOT
CANTON, MASS.
WINSLOW & BIGELOW, ARCHITECTS

Italian work of the sixteenth and seventeenth centuries in these details was not so very different from the English Georgian, yet it is never possible to mistake one for the other. The description which fits an Italian might apply equally well to an Englishman; but, without being able to point out a single feature of difference, we can unhesitatingly tell one from the other. So it is with Italian and English work, and to a lesser degree with modern American work derived from those sources.

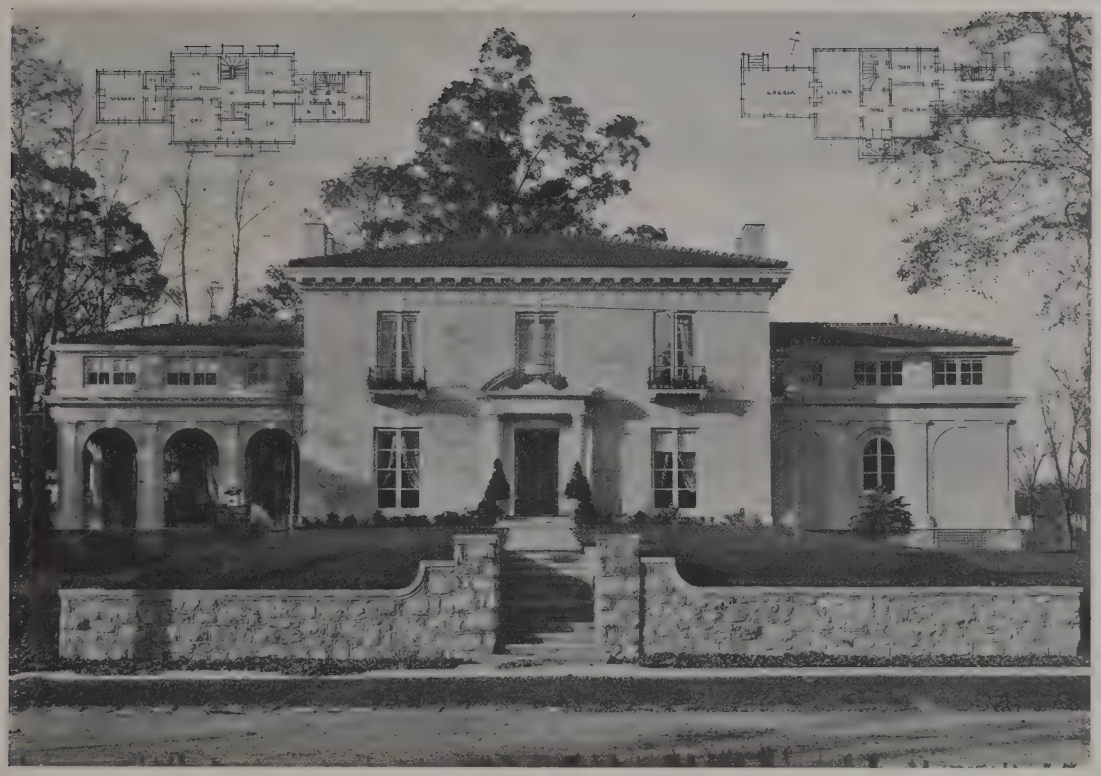
Occasionally, however, we find a house in which the two styles are combined. Such a one is Mr. Bigelow's residence at Readville, Massachusetts. It has certain points of resemblance to the house in Brookline, of which Charles A. Platt was the architect, in the preceding chapter, especially in its lack of overhanging eaves—an English rather than an Italian characteristic. The chimneys, too, remind us of England, but the house in the main is clearly Italian. The use of the projecting gable-ends balanced throughout, although entirely unsymmetrical, is an interesting feature of the house, while the fore-court bounding the street entrance is excellently contrived to keep all vehicles out of view except at that point. This, though the entrance-side,

THE WILLIAMS RESIDENCE
NAHANT, MASS.
PARKER & THOMAS, ARCHITECTS

is really the rear, as the living-side of the house is facing the garden. The service wing is at the right, separated from the fore-court by a high wall, thus hiding from view the clothes-yard and the other objectionable although necessary features of the service portion of the house. This arrangement, which is in many respects ideal, is growing in favor as Americans realize that family life should be withdrawn from, rather than exposed to, the public, and that their houses are made to live in and not look out from.

The Cabot house, by the same architect, is similar in character and beautifully fitted to its location. While the main portion of the house is symmetrical, the service wing is not in any way recalled upon the opposite end, and so well is it treated that no need for symmetry is felt. As the country, to judge from the photograph, is one in which beautiful views may be obtained, one room is located high above the others and this higher portion, so treated that it does not dwarf the main body of the house, is a very remarkable piece of design. It would be easy to erect a tower were the design informal, but where the style is that here employed, the problem is one of utmost difficulty.

The Williams residence at Nahant is an excellent piece



RESIDENCE OF MR. HERING
PELHAM MANOR, N. Y.
OSWALD C. HERING, ARCHITECT

of design, showing what has grown to be practically the typical American use of Italian work. The overhangs are broad with exposed beams supporting them, there are plenty of large windows for sun and air, and the roof is of the low-pitched type with the slope changed at the eaves. Where no third story is required for living purposes, this kind of house possesses all the good qualities of the Colonial type, permitting large square rooms, high ceilings, and ample ventilation. The service quarters are of course placed in the wing over the kitchen, an arrangement which, though not so economical as the use of the third story, is more desirable. The trellis at the extreme right, hiding the service portion with the little hood over the gate, is a very charming bit of design and is one of those manifestations of increased care and thought in regard to details that is one of the strongest things in modern work. The whole house is one of the best examples of its kind; and, as has been said, the kind has of late become very common.

Mr. Herring's house at Pelham Manor, New York, is a scholarly and dignified adaptation of the Italian villa to a modern country house, simple, refined, and elegant, but without much of that intimate and domestic quality which

RESIDENCE OF J. O. BLOSS
HARRISON, NEW YORK
ALFRED BUSSELLE, ARCHITECT

is after all what should most be sought for in a dwelling-house. The mass of the house is excellent, the central portion dominating the wings to exactly the proper extent; the proportion of window-openings to wall-space is admirable, while the doorway, without being aggressive, is sufficiently emphasized and well detailed. The only feature which one could regret is the stone wall across the front, which apparently does not extend to the limits of the plot on which the house is set, and is in consequence somewhat meaningless. It only serves as a retaining-wall for the terrace in front of the central portion, but when vines and shrubbery are over it, will unquestionably lose much of this unfortunate appearance.

The Bloss residence at Harrison, New York, is simple in mass and refined in detail. As in Mr. Herring's house the rough stone wall at the present time is somewhat objectionable, but will lose this appearance when the planting is completed. Here the third story is utilized, and the dormers are designed with much success to harmonize with a style in which dormers were unknown. The circular-headed windows in the second story placed in pairs above single windows at each side, and a bay-window in the center

RESIDENCE OF A. DURANT SNEDEN
AVON-BY-THE-SEA, NEW JERSEY
A. DURANT SNEDEN, ARCHITECT

on the first story form an admirable composition, all tied together by the dark leaders at either end. The use of the porches to carry out the long lines of the house, is as good as is their design.

Somewhat similar in type is Mr. Sneden's residence, but of a larger and more formal character. The manner in which the central mass is recessed between the wings and finished with a terrace in front is excellent. The railing and flower-boxes at the outside of this terrace cannot be too highly commended and the use of dark wood brackets to support the roof is interesting; yet delightful though the house is, one cannot but think that it is exotic upon the New Jersey coast.

In looking at Casa del Ponte, however, another Italian house upon the sea-shore, there is no feeling of that kind, probably because the house is absolutely unsymmetrical and is much more intimately connected with its surroundings. It is exceedingly small, so small indeed that off-hand one would say it would be impossible to successfully execute a house of its size along Italian lines. And one would be mistaken. There is no single portion of this little and inexpensive house without its feature of interest. Simply by

"CASA DEL PONTE"
ROWAYTON, CONN.
SLEE & BRYSON, ARCHITECTS

the clever grouping of windows, and the delightful placing of the little bits of ornament it is given a charm which few if any houses of far greater cost possess. It is an object lesson to all those intending to build a small house, as probably the entire outlay for the balusters, figures, and molded work did not exceed three or four hundred dollars, and while three or four hundred dollars spent on a house without adding one penny's worth to its usefulness seems to the average person building money wasted, the owner has been a thousand times repaid by his pleasure in the house, and even in a commercial sense has been repaid by its greatly enhanced selling power.

The Carpenter and the Bartlett houses located at Lake Geneva, Wisconsin, while in the main Italian, show like all of Howard Shaw's work much of that modern spirit of design which is characteristic of the best work of to-day. Mr. Shaw's vigorous and forceful personality, apparent in everything he touches, is nowhere more so than in these two houses. Imagination is a rare quality; architecture is to a large degree copying and adaptation, but the cleverest of adaptation needs fusion with imagination to produce really live design. We may have sometime more beautiful

THE CARPENTER HOUSE
LAKE GENEVA, WISCONSIN
HOWARD SHAW, ARCHITECT

houses derived from Italian styles than these, but whether we will ever again have anything at once so virile and so fresh, yet so restrained and scholarly as these, seems very doubtful. It is a tremendous achievement for one man to design along strictly Classic lines an entrance-way so pure and so beautiful as that of the Carpenter house, and then in its next-door neighbor, the Bartlett house, to carry out a wall treatment like that on the wall facing the pool. There may be precedent for this wall treatment; if so, one may go far to find it. It seems an inspiration too exquisite for any precedent.

A description of these two houses is unnecessary. They are their own best exponents, absolutely in harmony with their surroundings; it seems as if nature had conspired to lend them added beauty. In mass as in detail they are near perfection. The windows, the arrangement of the gardens, the well-curb, the very pavement under foot, is treated with loving attention; nothing is slighted, nothing is overdone.

The Bartlett house and the little Casa del Ponte are probably among the dozen most successful country houses in America, and both for the same reason: there are many

THE A. C. BARTLETT HOUSE
LAKE GENEVA, WISCONSIN
HOWARD SHAW, ARCHITECT

houses whose architects are as clever; some are more brilliant, but there are few who have the patience so thoroughly to design every detail. These will rank high, not alone because of their beauty, but because while restrained they are daring, and while they acknowledge precedent they are not bound by it.

THE A. C. BARTLETT HOUSE
LAKE GENEVA, WISCONSIN
HOWARD SHAW, ARCHITECT

CHAPTER X

ART NOUVEAU

IN the preceding chapters those houses have been described which were evidently derived from some historical precedent. There remains, however, a great body of work in which the influence of any older style is almost imperceptible, and of these a number of the best examples are here gathered together under the heading "Art Nouveau." This term is far from being an exact characterization; the style we are using to-day has not yet been named, and will not be named until it, in its turn, has become a matter of history.

The houses, then, shown in this chapter are those in which the architect has been given a free hand and has made little or no attempt to follow precedent. They are all very truly "new art" and in its literal sense the term "Art Nouveau" applies to them excellently well, but as that generally brings before the mind the fanciful and often-

"RAGDALE,"
LAKE FOREST, ILL.
HOWARD SHAW, ARCHITECT

times meaningless curves with which the movement started, the term is not satisfactory.

In England and in this country the Art Nouveau movement has assumed a form that differs from its Continental development,—a simpler form, and in all respects better. Its tendency is toward straight lines and plain shapes, so plain indeed that in furniture it often recalls the Colonial work, and in another manifestation it is like the self-styled "craftsman" movement, although without the affectation that mars that work. It is mainly by the great English exponents of Art Nouveau, Voysey, Baillie-Sott, and Lutyens, that our modern work has been influenced; and much of it shows a trace of English sentiment, while in cases where the architects are of German blood a Teutonic influence has been developed, as is natural enough.

"Ragdale" at Lake Forest, Illinois, is the home of its architect, Mr. Howard Shaw. It has the delightful freedom of treatment characteristic of many houses which architects build for themselves. In working for another man the architect does not dare to express himself as fully as he would like, and often it is just as well, perhaps, that there is some restraint put upon him. The combination of a sensible

THE HEDGES RESIDENCE
BROOKLINE, MASS.
J. LOVELL LITTLE, ARCHITECT

and artistic client with a capable architect gives better results than are achieved by architects working alone, since every house is a series of compromises and an architect often attaches too much weight to matters the reverse of those on which a client would insist, with the result that his house, while usually successful pictorially, is apt to be unpractical. In this case the house is utterly delightful in the exterior treatment, with the projecting second story supported on sturdy beams over the cement columns.

One of the most interesting things which has lately been developed is a method of shingling roofs to produce the softness of a thatched roof. Sharp and angular lines are hard to disassociate from new buildings, and it is softness of outline and color which gives to old work its peculiar charm. Many architects have therefore resorted to all sorts of devices to get the peculiar quality of old work in new houses, and of these, the curving of the shingle roofs is as helpful a one as has yet been found.

In the Hedges residence at Brookline, Massachusetts, it has not been carried far, and yet has immensely aided in relieving the stiffness of the design. The house is quaint and picturesque with the different lengths of the roof

THE DUNNING COTTAGE
BRIARCLIFF, N. Y.
A. VAN BUREN McGONIGLE, ARCHITECT

slopes, and their projection over the loggias at the corners. The proportions are pleasing and the details, while somewhat meager, are well planned and executed.

The Dunning residence at Briarcliff, New York, and the cottage at Glen Ridge were designed by Mr. McGonigle, whose work has been largely along more important lines than the country house. These houses have somewhat the English character, accentuated by the treatment of the shingles, earlier mentioned, and by the use of trellis-work. The Dunning house is the simpler of the two, being almost symmetrical, where the other is entirely picturesque. Mr. McGonigle was the first architect in the East, perhaps in this country, to attempt the shingling of roofs to produce the effect of thatch, and his design in this direction has never been surpassed, although other architects have carried the curved treatment much further than he has done. The interest in this type of roof lies, not alone in the curving at the ends of the shingles, but also in the manner of laying them very irregularly, and without the stiff horizontal lines to which we have grown accustomed and which necessarily result from the ordinary method of laying shingles. The garden in the Glen Ridge house is delightful, and the

A HOUSE AT
GLEN RIDGE, NEW JERSEY
A. VAN BUREN McGONIGLE, ARCHITECT

treatment of the clothes-yard trellis at the left especially demands attention. Every detail has been thought out: the seat on the loggia, the leaders, and leader-heads, and the very shapes of the window-sash are kept in harmony with the general form of the building.

The residence of Carleton Macy, at Woodmere, Long Island, has been one of the most admired of the past few years. In it the shingle treatment has been carried further than has ever before been attempted, with unique and satisfactory results. The house is thoroughly modern in every respect, for the columns, while Greek in detail, are so unusual in their handling that they may fairly be called modern design. The roof-lines are symmetrical, and the chimneys are placed at either end of the main ridge, where the need for some emphasis is always felt. The windows are quite simply handled in a manner suggestive of Colonial, and the shutters are solid below with louvers above. The setting is such as to show the house to its best advantage, and was very carefully thought out by the architects. The house is one which has brought much and well-deserved reputation to its authors, for its brilliancy is the result of virile and thoughtful design.

RESIDENCE OF CARLETON MACY
WOODMERE, LONG ISLAND
ALBRO & LINDEBERG, ARCHITECTS

The entrance to the Club House at Kensington, Illinois, should not properly be included in a book of this character, but is too remarkable a piece of design to be omitted. Certain portions are like the European variety of Art Nouveau, and with strong German tendencies. The arrangement of the pergola, leaving the tree in place, is immensely interesting, and exhibits a satisfactory solution of a problem which has troubled many who have desired to preserve beautiful trees which come in too close proximity to the house. The treatment of the beams is perhaps the most interesting thing about the whole composition. This is largely due to the contrast between their heavy and simple lines and the delicate handling of the leaded glass in the lamps and windows. The whole scheme suggests the Japanese, as does much of the best of modern work in which an effort has been made to preserve a simple and expressive handling of materials. The brickwork on the steps and floors harmonizes with the stucco and the rough woodwork, while the pedestals for the flower-boxes are truly delightful.

The Lackner and Rubens residences are Art Nouveau to the last degree and full of interesting and suggestive fea-

ENTRANCE TO THE CLUB HOUSE
KENSINGTON, ILL.
GEORGE W. MAHER, ARCHITECT

tures for a student of modern architecture. As can readily be seen, the architect was the same as that of the Kensington Club House, and his German blood is here again plainly perceptible. The Lackner residence is of brick and stucco with a simply designed pergola carried on brick piers and stucco columns. A pergola treatment of the porches like that here shown gives a combination of light and shade such as no covered porch can ever do, and, when it becomes thoroughly covered with vines, affords ample protection from the sun, with greater coolness than is possible with the usual type. The shape of the roof is a very curious one, perhaps derived from the Dutch farm-house style, but far removed therefrom. The leaded glass adds immensely to the appearance of the exterior by introducing many small motives to relieve the big scale of the other detail. The manner in which the stucco work is carried up under the top of the gable in a sort of cove is interesting, and this house is one of the few in which the leaders and leader-heads have been thought of and provided for in an unusual and delightful way.

The Rubens house is one which staggers criticism. It is of a style which the Germans are using to-day, the com-

RESIDENCE OF FRANCIS LACKNER
KENILWORTH, ILL.
GEORGE W. MAHER, ARCHITECT

bination repeated throughout the design of columns between brick walls is characteristically German, as is to a great extent the whole treatment of the building. Any one who desires their architecture undiluted by the personality of the architect, will pronounce this house bad beyond redemption, but to those who see the brilliancy and daring of its author, it will be full of interest. It is so different, so unusual, that a proper viewpoint from which to judge it is impossible to find, and whether the immense cleverness displayed in its design is sufficient to atone for its disregard of the most elementary consideration of both form and scale, is something which time alone can tell.

The Eastwood house at Rochester is another example of the use of German motives, and a very picturesque and charming one. The entrance-porch with the hoods cutting across the arches is most entertaining, and one which, while absolutely novel, has much spirit. It is impossible to fairly consider houses which are so far from the ordinary as this. Beauty lies so largely in the eye of the beholder that one cannot be certain whether one is seeing a piece of great and lasting design or the caprice of an unrestrained fancy. Mr. Bragdon is an iconoclast first, last, and always, but the

RESIDENCE OF MR. HARRY RUBENS
GLENCOE, ILL.
GEORGE W. MAHER, ARCHITECT

idols he breaks are those of false convention and improper tradition, and unlike most iconoclasts he is constructive as well, setting up before us new and delightful forms to take the place of the old.

The Tietig house at Cincinnati, Ohio, is derived from one of the designs of the English architect Lutyens, but so greatly revised and modified to suit its location and the temperament of its owner that it is only upon closest inspection that we perceive its genesis. The double gable at the end is always difficult to handle, and is here unusually well done. The chimneys are well placed and the combination of color is a good one. The simple pilasters running up between the prominent portions of the front are excellent while unconventional in the extreme, and the arrangement of the window-panes to continue the same vertical sentiment visible everywhere throughout the house is well done. It does not often happen that this matter of shape and spacing of the window-panes is thought of to be entirely in harmony with the general character of the design, and were it done more often better results would be achieved. Of equal merit are the leader-heads and leaders, the latter placed so as to form the groups of four windows

HOUSE OF A. B. EASTWOOD
ROCHESTER, NEW YORK
CLAUDE BRAGDON, ARCHITECT

on the front, while the leader-heads make a dark spot of excellent outline opposite the tops of the windows.

As may be seen from these houses, the term "Art Nouveau" can be stretched to include widely different examples of heterogeneous types. They are not of equal merit, either per se or as steps in the evolution of the great art which must be coming; but all are of interest as showing what can be done without precedent and without any other inspiration except that found in the minds of their authors.

The whole tendency of architecture of to-day, and indeed of every art, is away from precedent, and is reaching out toward some goal which is as yet hidden to us. We do not know whether the great and fresh art movement at the present time is but the beginning of an evolution, or whether it is already at its height; the former seems probable. We cannot forecast from past movement the progress of the present, for at no past time were the artists and artisans so thoroughly familar with, and so well drilled in, old work. Their knowledge of precedent extended back only a few years and was confined to a very small territory; ours covers the whole range of historic time, and of all the

RESIDENCE OF MR. RUDOLPH TIETIG
CINCINNATI, OHIO
TIETIG & LEE, ARCHITECTS

world, and it is impossible to say what influence this knowledge has to speed up a development, or to retard it, by confusing its progress with too varied knowledge. We do not even know whether the present-day movement is that of some great wave in the life of art, or only a ripple on its surface. We are probably attaching too great value to present tendencies. Their influence may be by no means so permanent or so powerful as we think, yet it is only by honestly believing that everything we are doing is of the utmost importance, that we can really do enduring work; for all new work that is worth while is an honest expression not only of the spirit of the architect, but of the spirit of the time in which he lives.

CHAPTER XI

JAPANESQUE

ARCHITECTURE at the present time is nothing if not eclectic. As has been said before, our architects have searched the world for ideas and, of many extraneous sources, none is more interesting than the Japanesque, and there is none so utterly foreign to our traditions.

There are nevertheless many features of the Japanese work which deserve the respectful consideration of the architect. It is the aim of all to use materials in a proper way so that the full beauty of each material may be obtained. There is no material without beauty when it is properly handled, and there is no material which does not lose by being employed as an imitation of some other, even though the other be much more expensive and difficult to employ in construction. It is in precisely this point of frankness in the handling of materials that the Japanese excel. Every traveler returning from Japan speaks of the

wonderful treatment of wood to bring out the full color and richness of the grain, and it is evident from all photographs of Japanese work that their stonework is masterly, possibly because they spend little time and labor in cutting and polishing it, but use it in its natural condition. Of course there are some of the Japanese materials which we cannot use. It seems unlikely that paper partitions will ever become popular in this climate, although the Japanese continue to use them in the face of winters as cold as ours, and much of their construction is not intended to be durable, but rather to be renewed without inconvenience or much expense when its term of usefulness has expired. Here we have a prejudice in favor of durability.

It has not been by Japanese dwelling-houses that American country-house work has been inspired, but rather by the temples and castles. There is little Japanese work which does not attract the American architect; this may be because of its complete novelty; and those who have studied Japanese architecture with care often find much to regret in a building which to the unlearned seems perfection. As with Japanese art of other kinds, as shown, for example, in their theaters and their pictures, their view-

TICHENOR HOUSE
LONG BEACH, CALIFORNIA
GREENE & GREENE, ARCHITECTS

point is so different that it is impossible to properly grasp it, and it may be that in our imitations of Japanese work we are copying the poorest and not the best.

The houses here presented have a compelling charm. Whether this will be enduring future generations alone can tell, but no resume of American country-house architecture of to-day can omit these houses without omitting some of the sincerest and most inspiring work of recent years. As is natural, these houses are most common upon the Pacific coast, yet once in a while an eastern architect uses the Japanese form consciously, as Cope and Stewardson did in a Japanese house for a Philadelphia exposition some years since; or oftener because, aiming like the Japanese, at a use of materials which will explain itself, he arrives at a similar conclusion.

Messrs. Greene and Greene have carried the Japanese treatment further than any other architects whose work has been brought at all before the public. The Tichenor house at Long Beach, California, and the residence in Pasadena, here illustrated, seem like the utmost limits to which Japanese architecture could be stretched, and still meet American requirements. Nevertheless it may even

RESIDENCE IN
PASADENA, CALIFORNIA
GREENE & GREENE, ARCHITECTS

be that they are only the first beginnings of an evolution. They are very consciously adaptations from Japanese sources and so eloquent of Japan that one is tempted to believe that Greene and Greene must have studied the architecture on its native soil. Even the twisted and unusual forms of the trees and shrubs agree with the house in perfecting the illusion of a foreign country.

Of course the patio idea is not foreign to California, but when it is treated in a Japanese way, as in the garden of the Tichenor residence, it is very unusual. The style is perhaps happier in the accessories to the house than in the house itself. Certainly nothing could be more delightful than this garden with its high arched Japanese bridge spanning the pool from the rough boulders on either side. Of flowers and plants there are few, but the whole composition is utterly delightful. Big balconies on the second story of the house are a splendid arrangement for seaside cottages, and in any style but this most difficult to compose. It may be that even in this style it was hard to do, but is so successful that it seems simple. The various materials used in this house are quite along Japanese lines, although each by itself is a well-known one. The half-

TEA HOUSE AND POOL
LONG BEACH, CALIFORNIA
GREENE & GREENE, ARCHITECTS

timber work with brick filling is not uncommon, and yet because of the extreme roughness with which the bricks are used, it gives the effect of a new material. Shingles are by no means an uncommon covering for the exterior of a house, nor is tile unusual on the roof; yet the whole combination as used here is novel in the extreme. The brackets and the balustrade are very simply handled in a way thoroughly Japanese, but with a cleverness that is clearly due to the architects and not to the source.

The Pasadena residence is by no means as interesting as the one at Long Beach, yet even so has a charm which must be recognized by every one. It is probably the only house in America with a white roof, but so skilfully is this handled that one does not even think of it as a curiosity, and is almost persuaded to go and do likewise. The method of laying the bricks in the retaining walls mixed in with boulder stones is curious and interesting, but the question of its beauty lies in the taste of the individual. Just how good these houses are cannot be said. The standards with which we are wont to measure do not here apply, but that they are full of suggestion is undeniable.

Dr. Guy Cochran's house, while strongly influenced by

RESIDENCE OF DR. GUY COCHRAN
PASADENA, CALIFORNIA
MYRON HUNT & ELMER GREY, ARCHITECTS

Japanese art, is not carried to the extreme of these other houses. The entrance-front (practically the rear of the house) is almost English in character, while the garden front is Japanese only in a measure. Stucco is and has been for centuries a favorite material in Japan, and the best of Japanese architects would not be ashamed had he used it here. The center of the garden front is formed by a tremendous group of windows looking down on the garden shaded by an awning whose edge has been designed. Once in a while one sees an awning about whose color and design some thought has been taken. The best house can be spoiled by ugly awnings and the worst house can be improved by well-chosen ones, yet they are a feature seldom thought of except by the German mechanic who makes them. It is by the complete harmony of these little and comparatively unimportant details that a house may be made perfect of its own kind, and that the same care is not taken by all architects in regard to them cannot be sufficiently deplored. Whether it is because they are too busy to pay to them the attention they deserve, or whether it is that the owner dismisses his architect when the bare skeleton of the house is completed, varies with the individual

RESIDENCE OF DR. GUY COCHRAN
PASADENA, CALIFORNIA
MYRON HUNT & ELMER GREY, ARCHITECTS

case, but if an architect is good for anything he is certainly good enough to complete the work and not leave it half finished. One of the delightful things about this Cochran house is that everything has been thought out: the walls, the walks, the gardening, the awnings—all harmonize with the house, combining to give to its authors a reputation among other architects altogether out of proportion to the money value of the houses they have built, and only comparable with the artistic excellence of their work.

Of the Western architects, one of the most imaginative is Bernard Maybeck, and it is to be regretted that only the little Farrington studio can here be reproduced. His Faculty Club House at the University of California is outside the scope of this book. Yet while the single example of Mr. Maybeck's work shown is perhaps the least expensive thing he has ever done, for that very reason it is a good one to show. The whole thing is so simple that it would seem impossible to make anything of it, but by the judicious use of materials, the excellence of the proportion and the quaintness and richness of the pergolas and trellisses, a most delightful piece of picturesque architecture has been evolved. Thoroughly Japanese in quality, this effect is due

THE FARRINGTON STUDIO
BERKELEY, CALIFORNIA
BERNARD MAYBECK, ARCHITECT

in all probability to a course of reasoning similar to the Japanese on the part of its architect, and not to any conscious imitation. The full beauty of the woodwork is preserved; of moldings and turned work there is none, and it is all the more excellent for that reason.

The Adirondack camp, of which Davis & McGrath were the architects, is a piece of pure design whose architects worked without much thought of precedent, and achieved a result that is both vital and full of meaning. The double roof, the railings, and the black-and-white color of the walls all remind us most strongly of Japan, as does the general handling of the entire problem in its location. Too often a house is designed to fit any site, and, therefore, seems stereotyped and commonplace, but this one is evidently suitable to this situation and to this situation only. Every log-cabin has the joints between the logs filled with clay; here the architects have used mortar, colored white, and have tinted the ends of the poles of the overhang, white to match. This use of poles instead of rafters has resulted in a charming piece of decoration along the edge of the piazza roof. It was from the decorative results produced unconsciously by the employment of natural materials that

A CAMP ON LAKE WILBERT
ADIRONDACK MOUNTAINS
DAVIS & McGRATH, ARCHITECTS

the world's ornament has for the most part been evolved, and it is pleasant to know that once in a while an architect has the courage to "revert to type," as has here been done, and find his ornament not in books, but in life.

The cottage at Tuxedo Park is another example of American architecture which owes its success to the exquisite use of materials. The stonework is especially delightful, and the contrast between the large and small members in the half-timber work compels admiration. It is good to meet architects who have the courage and ambition not to accept the obvious methods of handling ordinary materials; even in the method of shingling a roof. All the horizontal lines of this cottage are strong, and this effect is continued by making every sixth course of shingles in the roof a double one, producing a somewhat heavier shadow than there is elsewhere. The trim of the rafter-ends is interesting and characteristically Japanese, although it was probably approached from an entirely different viewpoint, as Mr. Barber is an architect trained in France, and whose work customarily follows French lines. Most architects of successful country houses are those who specialize in such work, not by choice perhaps, but by necessity; yet,

A COTTAGE FOR MR. DELAFIELD
TUXEDO PARK, N. Y.
DONN BARBER, ARCHITECT

as can be seen in this house, an architect good in one class of work is usually qualified for all, and success rests upon inherent merit alone and not upon continuous practice in any particular branch of design.

CHAPTER XII

THE HOUSE AND THE GARDEN

TO the architect the term "garden" does not mean an acre lot full of vegetables, nor even an open space full of flowers, but rather that part of the grounds adjacent to the house which is treated in such a manner as to display the house to its best advantage. The garden is the link which forms an intermediate step between the purely artificial building and its natural environment, and is therefore of dual character, partly natural and partly conventional. Some attempt at an attractive treatment of the grounds is almost always made by the home-builder, and the tendency to-day is to discuss with the architect the disposition of the shrubs, flowers, and paths, so as to best display the good qualities of the building and to mask as far as possible its weak points. No house, however small, should be left without some serious effort at arranging the surroundings to harmonize with the house. These may be of

the simplest description, a few shrubs, vines against the house, and some small trees, or—as is the case with some of our large country places—the surroundings may be treated for miles to lead up to the heart of the whole: the house of its owner.

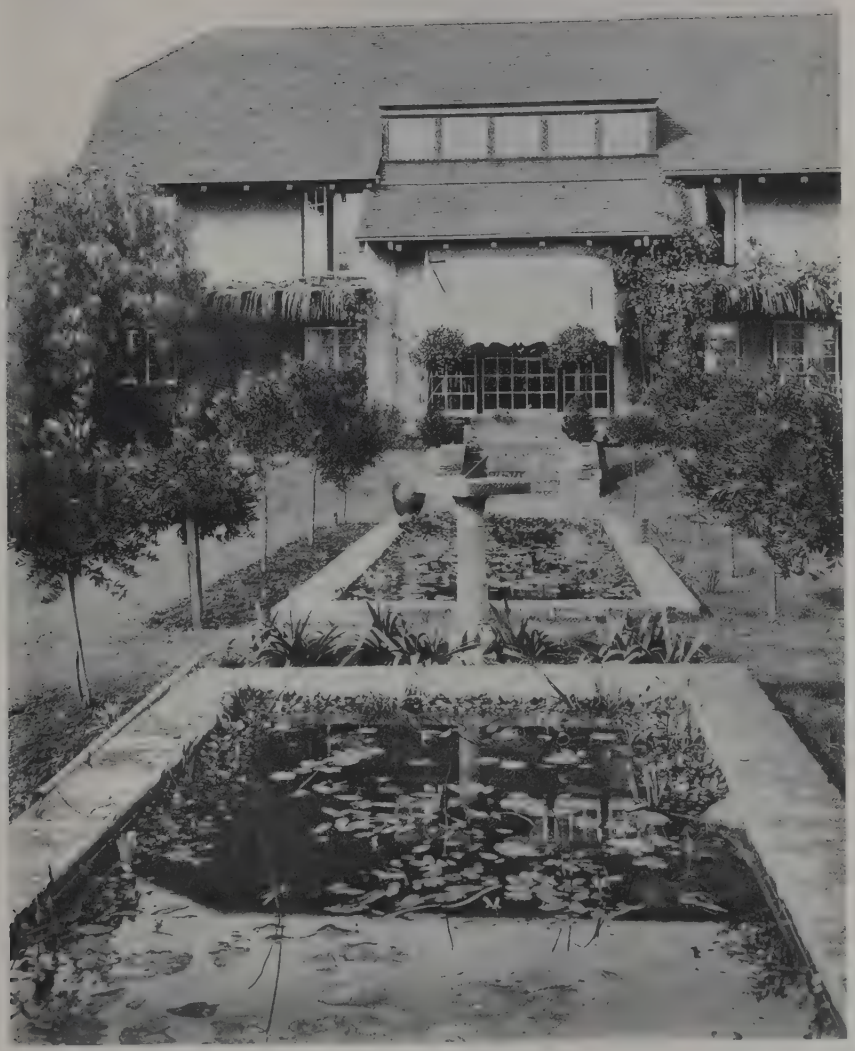
Bright flowers add immensely to the appearance of a place, and although almost any kind is beautiful, still some judgment should be exercised in securing colors which blend with the colors of the building, and in picking out flowers and shrubs whose blossoms are either large or which grow in thick masses. Probably the best of all flowers from the viewpoint of the architect is the hollyhock. Its tall and stately form, the freedom with which it blossoms, and the magnificent colors of the bloom all make it an ideal plant for growth near the house. Asters in the fall are excellent, and for early spring blooming the iris is good; especially as its beautiful leaves assist in the decoration of a place long after its flowers have faded.

Of the shrubs azaleas are the most satisfactory; their wide range of brilliant colors, and the large size to which they eventually grow, suit them well for the kind of gardening which is here taken up. Rhododendrons both in their nat-

GARDEN OF MR. JAMES HAMILTON
DETROIT, MICH.
STRATTON & BALDWIN, ARCHITECTS

ural and cultivated varieties are also useful, and the fact that they are evergreen makes them valuable for decoration in the winter. Althæas, or as they are more commonly known, "Rose of Sharon," bloom in August at a time when few other shrubs are in flower, and as they increase in age the stems take on a gnarled and twisted appearance which is very attractive. No attempt can here be made to give anything like a full catalogue of the better shrubs and flowers for planting. The few above enumerated and those which most closely resemble them are spoken of only to illustrate the kind of thing for which one should seek in gardens close to the house.

The Hamilton house is quite near to the street, and in order to avoid dust and to secure as much privacy as possible, the garden is placed in the rear in an angle of the house upon a little terrace. It is very simple, cut off from the service portion by a pergola and a trellis at the right, and from the lot next door by beds thickly planted with trees, shrubs, and flowers. This same type of garden could be used with the grass terraced to replace the stone wall, and gravel walks instead of cement ones, and it would give to every householder a bright and cheerful place to spend



GARDEN OF DR. GUY COCHRAN
PASADENA, CALIFORNIA
MYRON HUNT & ELMER GREY, ARCHITECTS

his afternoons in seclusion. Only a few varieties of flowers are used here, and it is better to use many plants of few varieties than to attempt to include in a garden, if the space be limited, enough kinds to give a continual bloom, for in that case the garden will never be very attractive, since there will never be at one time sufficient color.

The garden of Dr. Guy Cochran's residence is without flowers with the exception of a few iris plants around the pool. The beauty of this garden is due to the charming vista terminating at a glassed-in porch and bounded on either side by the dwarfed fruit-trees. The vista is a most important feature of gardens and to be successful must be, as in this case, interesting in itself, broken up by objects of interest, and terminated by some more or less important feature. The sun-dial is one of the "objects of interest" more commonly used and most charming in effect, especially when it can be reflected by water. A little pool always adds to the beauty of a garden. Water flowers of all sorts are attractive, and the water itself with its possibility of reflection and movement, suggesting life, is almost indispensable.

In the garden of Casa del Ponte architectural motives

CASA DEL PONTE
ROWAYTON, CONN.
SLEE & BRYSON, ARCHITECTS

are introduced with more freedom than in the two foregoing instances, and the columns, vases, and pergola, together with the tubs of arbor vitæ, interspersed with masses of hollyhocks and dwarf oak-trees, all lead the eye gradually to the house from the natural woodland around. The manner in which the walk is terminated is especially worth imitation, for there is no abruptness of change perceptible, but the transformation is accomplished in a gradual and ordered sequence.

The studio and garden of the Bartlett house remind us in many ways of the best of the Italian gardens, but the shapes of the lattices, of the fences and pergolas, are very distinctly along modern lines. It was not possible in this case to make any gradual transition from the garden to the woods, and the trees were so large that had it not been for the original and beautiful manner of designing the garden, they would have appeared to dominate and encroach upon it. The pool is used here, too, with excellent effect. The hollyhocks in the center of the picture furnish an excellent screen for the terrace wall, and permit the studio to be seen in exactly the proper relation to the garden.

The question of boundaries which is here solved in so

THE A. C. BARTLETT STUDIO AND GARDEN
LAKE GENEVA, WISCONSIN
HOWARD SHAW, ARCHITECT

unusual and picturesque a manner is always a difficult one. It is best for a formal garden such as this, to select, when possible, some spot where the boundaries are natural, perhaps using the side of the house as one, and such other natural features as may be found for the others, strengthening them with architectural features as in Casa del Ponte, or with a terrace as in the Hamilton garden.

The success of any garden lies largely in securing proper vistas and in the successful handling of the boundaries. Their angles must usually be strengthened, and in the large and formal work small summer-houses, technically called gazebos, are employed. Those in the garden of Weld are among the most beautiful which come to mind, even as Weld is perhaps the most perfect garden in the world. This is said with the wonderful Italian gardens fresh in memory, and it is a triumphant illustration of what genius and money combined can accomplish in a short time. Mr. Platt without the client could never have added this garden to his list of superb accomplishments, nor could the owner without Mr. Platt have obtained this triumph of art. The garden is a very large one, around its sides run wide terraces, the corners of which are strengthened by the gazebos

THE GARDEN OF WELD
BROOKLINE, MASS.
CHARLES A. PLATT, ARCHITECT

shown in the photograph. At the extreme end of the garden facing the house is a sort of little altar, which can be seen in the center of the picture, with a fountain at its base and columns of excellent design flanking it. Through the center runs an open grass plot and this is flanked on either end by masses of bloom rising up the terrace.

In another of Mr. Platt's gardens, at Faulkner Farm, the garden is terminated at the rear by the casino and, with pergolas flanking it on either side, it fronts upon a pool in which the whole is reflected. It is impossible for most of us to spend the money required to obtain anything like this, but some motive of this character is an excellent one for formal gardening even of the small and simple kind. Most of us like to have a definite objective when we walk, even though the distance to be traversed is only the length of the garden; for that reason, if for no other, some place to sit at the end of the garden opposite the house is good to have. It does not need to be covered, it may be only a couple of seats and a table, but in any inclosed garden it is an essential feature. Pergolas are used at Faulkner Farm for the boundary wall at the rear of the garden and some sort of pergola has grown to be a habit nowadays.

THE CASINO AT FAULKNER FARM
BROOKLINE, MASS.
CHARLES A. PLATT, ARCHITECT

It is a habit which is well worth while, for when overgrown by vines, shaded by trees, pierced through with spots of sunlight and casting shadows of irregular and delightful form, there is no piazza which can compare with it. One thing should be remembered, however, in placing a pergola: there must be a need for it. It cannot simply "happen" anywhere, like a postage-stamp set in the middle of an envelop, but must bear some definite relation to the whole layout of the grounds; then nothing can surpass it. It is this quality of fitness that makes success not only in this but in every other feature of gardening. The surroundings and the shape of the plot must be most carefully studied and worked over and accentuated to produce the best results. Columns and statues are by no means essential, at times they are absolutely unsuitable. The garden, like the house, must be studied as an individual case and not as a general proposition to be laid down and followed.

CHAPTER XIII

THE PLAN OF THE HOUSE

EVEN more essential than an attractive exterior is a good plan, but it is so entirely dependent upon cost and individual requirements as to necessitate each problem to be worked out afresh. For this reason only a few typical plans are illustrated, as against many exterior views, since any exterior which pleases a client is susceptible of reduction and variation to a degree which is impossible in a plan.

A successful plan embodies three qualities: it is economical both of space and of operation, and it makes an attractive interior possible.

Taking up the first of these considerations, economy of space, there are certain governing factors which enter into every plan, be it large or small. The most important is the relative size of rooms. There should be one room of sufficient area to comfortably seat all the family and such guests as may be ordinarily expected. The modern house

has no parlor, the large room — now generally called the living-room — taking its place. It should be half again as big as the dining-room and should be much longer than its width. It must contain a fireplace, space for book-cases, possibly for a piano, and should be arranged in such a way that all the occupants may form themselves into a single group, or can fall into two or more, according as they are simply sitting around the fire and talking, or reading and playing cards. Attached to this living-room it is desirable to have the main piazza, which forms in summer practically an extension of it. It is not often wise to have the piazza across the front of the house because the entrance of strangers and guests to the front door breaks up the family group unnecessarily, and messengers and people having purely business relations should be enabled to come to the front door without interrupting their occupations.

The living-room should have windows upon at least two and, if practicable, upon three sides, so that thorough ventilation is secured with the accompaniment of coolness in summer, and good light in winter. The best position for the living-room is upon the south end of the house, with windows on the south, east, and west, since the south end

of the house is both the warmest in the winter and the coolest in the summer. The dining-room also should have east windows, and, as it is generally desirable to remove it as far from the living-room as possible, it falls to the north. The dining-room does not need to be by any means so large as the living-room; people are always concentrated around the table in that room and no provision need be made for scattered groups. A fireplace is not an essential. It is an excellent decorative feature, but seldom of any practical use since, in any but the largest dining-rooms, the heat of the fire becomes uncomfortable to those seated near it. The dining-room should be nearly square, with the sideboard and serving-table arranged on the sides of the room so that the table may be extended to seat a comparatively large number of people. For an ordinary family of not over six persons, and in a house which costs not over $15,000, a dining-room about fifteen by seventeen feet is ample, as opposed to about fifteen by twenty-five for the living-room.

In a house of any size a room in addition to the dining-room and living-room is desirable on the ground floor, call it study, den, or reception-room, as you will. The condi-

tions of American life are such that in a family where there are children, they prefer to entertain their guests apart from their elders, and two rooms become then inevitable. Where the head of the family is a professional man, or, indeed, in any business where he has to occasionally see his clients in his own home, some room for necessary consultations, and so on, is desirable. This additional room need not be large, probably ten by fifteen feet is in most cases sufficient, but it must be possible of access directly from the hall, and to some extent secluded from both the dining- and living-rooms, although a door into the dining-room makes it possible for use as a smoking-room after dinner. The grouping of these three elements, the dining- and living-rooms and the study, together with the hall and stairway and the servants' portions, becomes then the plan problem, and the manner in which the arrangement may be varied is according to the location of the lot, the preferable means of access from the street, and the individual requirements of the owner.

The hall is essential only as a means of access to the rooms, and although many attempts have been made to utilize the hall as a living-room, they are usually unsuccess-

ful, first, because the number of doors required in a hall make it drafty and unpleasant to sit in; and, second, because the continual passage of people is disturbing to those reading or playing games. Nevertheless in many cases a hall of suitable size is essential because of a desire to obtain a thorough draft or to give as impressive an entrance to the house as is possible. In the case of large families there is usually more space required for bedrooms above than for rooms below, and in such an instance a large hallway is an excellent method of obtaining the additional area required.

Doorways opening from the hall into the different rooms should be large and dignified, and while sliding doors are usually asked for by the prospective builder, they are seldom of any use except to shut off the rooms when cleaning is in progress, and as they are often difficult to handle they fail to fulfil their anticipated purpose.

For economy in operation it is desirable that those portions used more often by the servants should be in close connection. The pantry should connect directly with both the kitchen and dining-room, and the dining-room and kitchen should be shut off by at least two doors. If these

are made swinging doors, so that they may be pushed open without turning a handle, it saves a servant much trouble. The kitchen should have, where possible, two closets, one to contain the refrigerator, and such stores as are best kept in a cool place, and the other for pots and pans. Ample dresser room is desirable in the pantry, and an excellent arrangement of the pantry would permit of one maid handling dishes, and the like, near the pantry sink, without interfering with the passage of another from the kitchen to the dining-room.

Many housekeepers desire direct entrance from the kitchen to the front door without passing through the dining-room. In theory it is an excellent arrangement; practically, however, it does not work out so well. The force of habit is strong enough to induce almost every servant to go through the dining-room to the front door, following her usual route, even though the other be much easier; and as in families of small size the same maid answers the bell and waits on the table, she would probably be in the dining-room at meal-times anyway, and when the family are not in the dining-room there can be no objection to her passing through. A rear stairway direct from the kitchen is

not as satisfactory as one from the pantry, for, unless the rear stairs are very thoroughly cut off, the smell of the cooking is apt to penetrate to the second story.

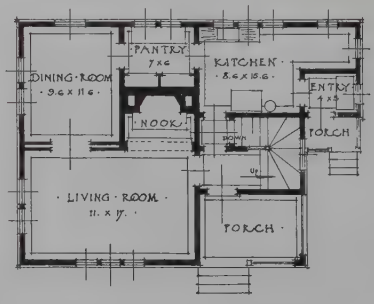
Every kitchen where no separate maids' dining-room is provided should have a bright and cheerful place with a pleasant outlook for the maids to sit at meals. This should be on the opposite side of the kitchen from the working part, and is an essential feature in these days when servants are so hard both to obtain and retain.

A ground-floor lavatory is desirable where there are many guests, and should open from some retired part of the house, possibly from the study, where this is used by the man of the house. A servants' toilet, opening from either the servants' part of the first story, or in the cellar, is almost a necessity, since most servants' rooms are on the third floor.

The third essential to a successful plan concerns itself with appearance alone. There should be a suggestion of space when one enters the house, without entirely revealing every portion of it. The stairs should be in plain sight, and the entrance to the various rooms should be exactly where expected. The opposite wall from the entrance

should be made interesting, either by doorways, windows, or stairs, and no part of the entrance-hall should be a blank wall. Doors are best placed opposite each other, and so that, standing in one room and looking through the doors, the vista will terminate in either fireplace, stairs, or windows. The color scheme must be arranged to grade gradually through the rooms without glaring contrast between those adjoining. Where dull and quiet colors of woodwork are employed, the wall-hangings, the rugs, furniture-coverings, and curtains may be very brilliant without loss of harmony, but where the woodwork is white, rich and subdued colors are essential.

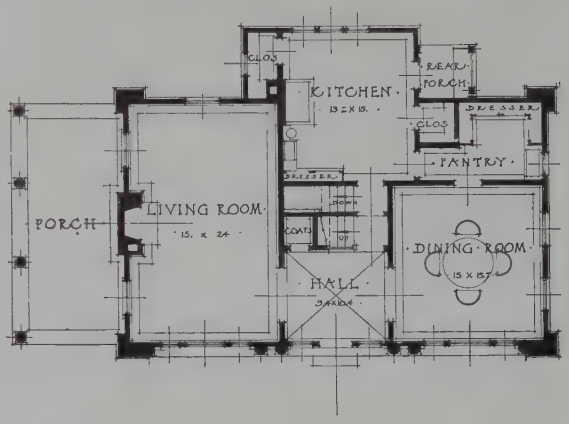
The five plans shown here vary in size from a house which could be built for about $4000 to one which could be built for $16,000 or $17,000, and the same basic principles will be found in all.



The first, designed by Mr. Herman Boss, is exceedingly compact, the hall reduced to a minimum, with the stairs at one side and the doorway through to the kitchen opposite the entrance; the living-

room is at the left. Only one chimney is required and that is placed in a niche opening from the living-room, permitting two or three persons to be seated by the fire, while the rest are scattered about the room. The proportion between the living-room, dining-room, and kitchen is excellent, and the kitchen has an extension where the maids may sit and be removed from their work. There is only a single staircase in this house, but it is so arranged that the maids may pass under the second run of it to go up-stairs, without being seen from the main portion of the house. This portion is cut off by two doors from the kitchen, a very desirable feature in that the cellar may be entered from the front without passing through the kitchen. While the plan as shown here is a small one, it is possible of enlargement by increasing each room in proportion, to a house which would be exceedingly convenient for a family of three or four people with a single maid.

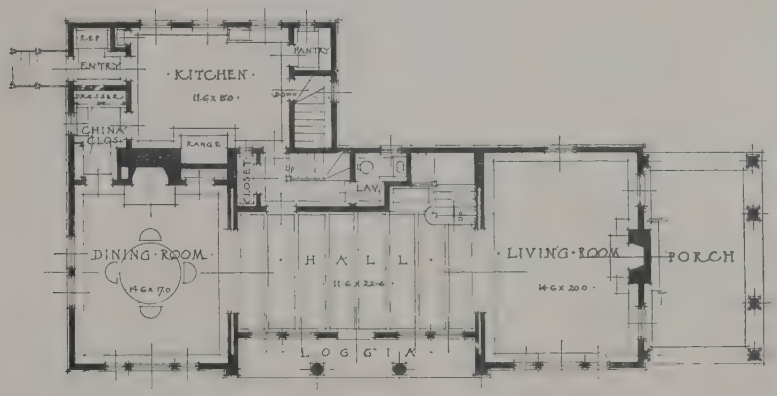
The second plan, which can be built for about $7000, is excellent in giving a large living-room and dining-room and a good-sized kitchen in a comparatively small area. The stairway is in principle the same as in the first plan, there being no back stairway, and entrance to the cellar is



possible from the front of the house. In both of these plans the maids can go straight to the front door without going through the dining-room, although, as has been before said, it is seldom that they ever do so. The ice-closet is close to the rear porch so that the iceman has to take as few steps as possible in the kitchen, and the pot and pan closet is arranged conveniently to the range. The living-room is of ample size with a fireplace well placed for comfort, and French windows on either side leading directly to the porch. While the hall is comparatively small, every one of its four sides is interesting. This plan was used in the Bull house in the Dutch Colonial chapter.

The third plan is one with a large hall suitable for a living-room; the front staircase goes up at one side, and a first-floor lavatory is arranged under the front staircase in the secondary passageway between the kitchen and hall.

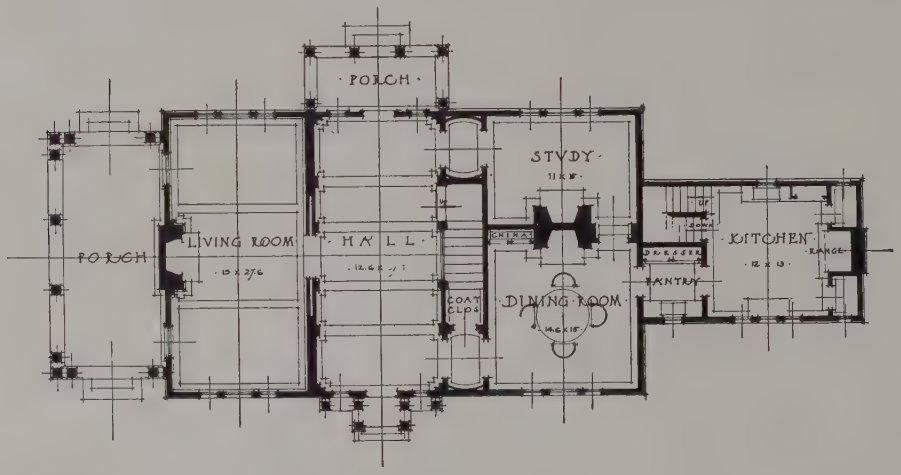
The dining-room and living-room are placed at either end, with the living-room slightly larger than the dining-room. The chimney in the living-room comes at such a point that it can be seen all the way through the house, from the dining-room, giving a beautiful appearance. The pantry, here called the china closet, affords a simple and direct



connection from the kitchen to the dining-room, and the refrigerator closet is placed off the entry in an excellent manner. This plan is by Mr. Lovell Little.

The fourth plan is one in which the hall runs straight through, with the stairs at one side, and the dining-room and study opening from it at the right by little lobbies — the living-room at the other side. This permits of a carriage entrance at the rear, with a walk up to the front, an

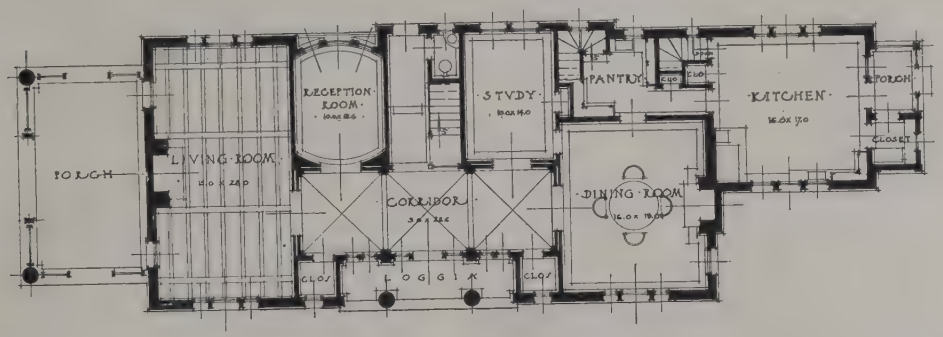
arrangement which is often desirable, since either a garden or a lawn can be placed in the front of the house in place



of the usual dusty road. The study has an entrance both from the hall and from the dining-room, which permits its use, as before suggested, as a smoking-room. The back-stairs open directly from the kitchen, and the servants' quarters would be kept on the second floor over the kitchen extension, with the guest rooms on the third floor.

The last plan illustrated is that of the Orr house in the chapter on Dutch Colonial, and is the largest and most complete of all. The entrance is from a little loggia porch, and faces directly the stairs, under which is placed a lava-

tory. The entrance-hall is reduced to a corridor with an arcaded ceiling, at one end of which is the dining-room and at the other the living-room. From this corridor at the back of the house open a reception-room and study, while coat



closets are placed adjoining the dining-room and living-room on the front. The kitchen and pantry arrangements are very complete, with the stairs to the second story going up from the pantry and down to the basement from the kitchen. A rear entrance for carriages is placed under the stairs at the back, while the entrance to the front is for people on foot only. The living-room has ample wall space for furniture, and at the same time is brightly lighted. The fireplace in the dining-room is kept as far back in the wall as possible, so that the mantel will not crowd the passage around the table. The plan is excellent in per-

mitting through ventilation in every room and giving airiness and spaciousness combined with excellent working qualities.

No second-floor plans have been shown because these vary so enormously that a few examples would not even be of suggestive value to the home-builder. A few words, however, on the modern tendency of second-floor plan may not be amiss. People are coming more and more to house the servants in extensions above the kitchen, reserving the third story for guest rooms or for children's rooms. In many cases the outlook from the third story surpasses that from anywhere else in the house, and big, light, and airy rooms are possible, while the improved methods of construction of to-day have done away with the old-fashioned theory that rooms directly under the roof are invariably hot. In the second floor, where there are young children, it is desirable to arrange the owner's room and one or two children's rooms en suite, so that they may be completely cut off from the remainder of the house, and the doors left open at night, without fear of the great American bogie—"the burglar." It is perhaps not necessary to add that bath-rooms are constantly increasing in proportionate

number to the bedrooms, and a separate bath-room for the owner, with one for the children, and one for the guests, will soon be an essential in every house, however small.

For the best placing of furniture rooms should be kept as free from angles and projections as may be. Every room should have ample closets, with outside light where possible. Built-in cupboards for dresses, coats, shirts, and so forth, are a customary feature, and a soiled-clothes chute from the second and third floor to the laundry in the basement, where it can be introduced, is a saving of labor. Open fireplaces in bedrooms assist in ventilation, especially in cases of sickness.

While no attempt has been made to enter fully into the subject of plan, these few suggestions may prove of help to those intending to erect a house, and no one of them has been made without due regard for the requirements of the average American of moderate means. It is probably impossible to combine them all in one house without too great a sacrifice of factors dependent upon the individual case, but in a broad and generous sense they are applicable to all.

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